

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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ROYAL COLLEGE OF MUSIC ROYAL ACADEMY OF MUSIC

Prince Consort Rd., South Kensington, London, S.W.7

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THE COLLEGE offers a complete Musical Education with Specialist Classes in every department. There is a large Concert Hall, with a Concert Organ, a fully-equipped Theatre, a comprehensive Lending Library, a suite of Practice Rooms and a modern Restaurant. Over One Hundred Scholarships and Exhibitions are offered for competition. There are two professional diplomas and one degree awarded by examination—A.R.C.M., G.R.S.M., and M.Mus.R.C.M. The A.R.C.M. and M.Mus. examinations are open to all candidates whether students of the College or not.

Prospectus and all particulars may be obtained on application to the Registrar at the College.

THE ASSOCIATED BOARD OF THE

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President: HER MAJESTY QUEEN MARY

ROYAL ACADEMY OF MUSIC

ROYAL COLLEGE OF MUSIC

ROYAL MANCHESTER COLLEGE OF MUSIC

ROYAL SCOTTISH ACADEMY OF MUSIC

In the JUNE-JULY EXAMINATIONS the regulations of the 1952 syllabus must be observed. Candidates in Pianoforte are reminded that there are new lists; pieces set in the 1951 syllabus will not be accepted.

ENTRIES for the June-July Examinations CLOSE on 23 April for Scotland and Ireland, 7 May from England and Wales.

The periods of these PRACTICAL EXAMINATIONS are as follows

26 May to 7 June in Ireland.

2 June to 28 June in Scotland.

16 June to 12 July in England and Wales.

THE WRITTEN EXAMINATION is on Wednesday, 18 June (5 p.m.).

ENTRY FORMS AND SYLLABUSES may be obtained on application, preferably by postcard, from

THE SECRETARY,

14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam, Westcent, London.

British Women's Philharmonic Orchestra

The Women's Professional Orchestra

Conductor—BRYAN GIPPS

The Times: 'That there are some talented young women orchestral players in Britain was made very clear at Queen Mary Hall on Thursday evening when a small orchestra, the British Women's Philharmonic, gave a concert of 17th- and 18th-century music under the baton of Mr. BRYAN GIPPS.'

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For particulars, apply to the Secretary

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CANTERBURY PILGRIMS (Dyson) is being performed by Wallington Choral and Orchestral Society, Saturday, April 5th, 8 p.m., Wallington Public Hall; soloists Joy Williams and John Searl. Tickets 3s. 6d. from Hon. Secretary, 12 Meadow Walk, Wallington, or at door.

A

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Incorporated by Royal Charter 1830

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PROSPECTUSES, SYLLABUSES and information from

L. GURNEY PARROTT, Hon. F.R.A.M., Secretary.

LONDON SOCIETY OF ORGANISTS

(Founded 1913)

President: H. A. ROBERTS, F.R.C.O., F.T.C.L., L.R.A.M., A.R.C.M.

Vice-President: A. J. PRITCHARD, MUS.D., F.R.C.O., F.T.C.L., A.R.C.M.

Monday, 28th April, at 6.30 for 7 p.m.

Talbot Restaurant, 64 London Wall, E.C.2.

ANNUAL DINNER

Morning dress.

Tickets on application to the Hon. Secretary.

Full programme announced in the Bulletin.

Prospective new members are invited.

Application to the Hon. Secretary, C. H. Mortlock,
2 White Lion Court, Cornhill, E.C.3, (Avenue 4113).

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Warden: G. H. KNIGHT, M.A., Mus.B., A.D.C.M.

The College provides a comprehensive training in all branches of Church Music. Students are prepared for the organ-playing and choir-training examinations of the R.C.O., and ultimately for the Archbishop of Canterbury's Diploma in Church Music.

SPECIAL COURSES

Revision for R.C.O. Choir-training Examination, April 29-May 6.
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Particulars from:

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The Ministry also acknowledges the Three Years' Speech and Drama Teachers' Course, leading to the Teacher's Diploma of Associateship which for the purposes of the Burnham Scale is recognized as conferring Qualified Teacher Status. The Diplomas of the School in the teaching of all Musical subjects are similarly recognized. The School remains open in the evening.

The School Prospectus may be obtained, post free, from The Secretary.

Telephones: CENTRAL 4459, 9977 and 3464.

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WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.
REGISTRAR: ERIC WILSON, M.A., M.ED., D.MUS.

Students are admitted only for a complete course of musical training. The College Diploma (A.R.M.C.M.) is granted after examination to internal students only who have completed at least a three-years' course. Full Orchestra, Operatic and Choral Classes. Ensemble, string quartet, sight-singing, elocution and dramatic classes. Training course for Teachers with facilities for gaining practical experience in schools.

Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15.

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Principal: Sir ERNEST BULLOCK, C.V.O., Mus. D. (Dunelm), F.R.C.M., F.R.C.O., Hon. R.A.M.

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Instituted 1887

Incorporated

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F.R.C.O., F.S.A.

TEACHING DEPARTMENT

THE COLLEGE is completely equipped for every branch of musical education.

THE CURRICULUM includes full-time Professional Courses—approved by the Ministry of Education; Classes and Lectures in all musical subjects and Speech-training; students' orchestra (twice weekly); ensemble classes; University Degree Courses; private consultation lessons.

SCHOLARSHIPS (held at the College) are awarded annually.

EXAMINATIONS DEPARTMENT

The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

Local Exhibitions, Gold and Silver Medals and Book Prizes are awarded at each examination period.

The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for "qualified teacher" status.

Examination Syllabus and Teaching Prospectus from

The Secretary

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KENSINGTON GORE, LONDON, S.W.7

President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

A LECTURE will be given in the Hall of the College on Saturday, May 3rd, at 3 p.m., by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's second Symphony in D minor, with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free; no tickets required.

DIPLOMA EXAMINATIONS (A.R.C.O. and F.R.C.O.), JULY 1952 (London), and JANUARY 1953 (London and Glasgow). The Syllabus may be obtained on application to the College.

JULY 1952—LONDON—LATEST DATES OF ENTRY. Last day for receiving membership proposal forms and examination entry forms and fees for new members, Thursday, May 15th. For present members—for Associateship, Thursday, June 5th; for Fellowship, Thursday, June 12th.

No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

EASTER VACATION. The College will be closed from Thursday, April 10th until Wednesday, April 16th (both days inclusive).

ORGAN PRACTICE. The charge for organ practice (members only) until the end of April is 2s. 6d. per hour, which must be paid at the time of booking.

ORGAN PRACTICE—SPECIAL ARRANGEMENTS. For the convenience of members who are engaged during the day, the organ will be available for practice from May 13th until June 27th on Tuesday to Friday evenings from 5 p.m. to 6 p.m., or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour, payable at the time of booking.

THE 'MARY LAYTON' ORGAN EXHIBITION

This Exhibition is open only to women of British birth who have gained the A.R.C.O. Diploma, and is tenable for one year at the Royal Academy of Music, the Royal College of Music or the Royal Manchester College of Music, organ playing being taken as the principal study.

Full particulars and entry forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, May 15th, 1952. The next competition takes place in June 1952.

THE MRS. ALICE BONWICK BEQUEST

The income of this Bequest is applied to providing the fees wholly or in part for the training of poor but deserving pupils to become organists. Applicants (male or female) must be under twenty years of age on May 1st, 1952.

Full particulars with forms of application may be obtained from the College.

THE 'WILLIAM ROBERTSHAW' ORGAN EXHIBITION

This Exhibition has been founded by a bequest of the late William Robertshaw. Open to candidates of either sex of British birth and, after allowing for administrative expenses, is of the value of £110 a year. It is tenable for three years at the Royal Academy of Music, and will be awarded after open competition, the successful candidate taking the organ as his (or her) principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, May 15th, 1952. The next competition takes place in June 1952.

J. A. SOWERBUTTS,
Hon. Secretary.

BIRMINGHAM AND MIDLAND INSTITUTE (Incorporated 1854)

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The Session consists of Autumn Term (September 17th to December 15th, 1951), Winter Term (January 16th to April 8th, 1952) and Summer Term (April 21st to July 12th, 1952).

Instruction in all branches of music, speech, dramatic art; and Training Course for Teachers approved by the Ministry of Education.

Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

E. A. KNIGHT, Secretary.

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BROCHURES. I specialize in portraits of musicians at moderate terms. For particulars ring WEST 0561.

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at 8 p.m.

Thurs. 3rd April	ARNOLD RICHARDSON
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" 24th "	OSBORNE PEASGOOD
" 1st May	BEDRICH JANACEK
" 8th "	FREDERICK GEOGHEGAN
Wed. 14th "	JEANNE DEMESSIEUX
Thurs. 22nd "	GARTH BENSON

PROGRAMMES 2s. 6d. each at the Church

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Tuesday, 22nd April, at 6.30 p.m.

F. H. DUNNICLIFF, F.R.C.O.

Tuesday, 6th May, at 6.30 p.m.

Dr. A. J. PRITCHARD, D.Mus.,
F.R.C.O., A.R.C.M.

Tuesday, 20th May, at 6.30 p.m.

DENIS VAUGHAN, Mus.B.,
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Chamber Music Groups will be coached in works of their own choice from the Syllabus. There will be a Chamber Ensemble Class. The MENGES QUARTET will give a Concert each evening.

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Three Residential Courses
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7 gns. per week inclusive

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The Art of Singing ..	MR. ARTHUR CRANMER
County Music Course ..	DR. SYDNEY NORTHCOTE and
String Orchestra and	MR. NORMAN ASKEW
Massed Choral Singing	DR. REGINALD JACQUES

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beginning 8th August under the direction of
Mr. EDGAR HUNT

The FEDERATION of FESTIVALS, 106 Gloucester Place, London, W.1

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Course B.1 .. String Orchestra and
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Course C.1 .. Festivals (Competitive and
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Course D.1 .. String Classes and
School Orchestras

Course E .. Pianoforte

Course F .. Eurhythmics and
Percussion Bands

Course G .. Brass and Military Bands

Second Week August 17th-24th.

Course A.2 .. Choral

Course B.2 .. Full Orchestra

Course C.2 .. School Music (Vocal)

Course D.2 .. School Music (Instrumental)

Course H .. Recorders

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Glamorgan Education Authority

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All particulars from The County Music Adviser, Springfield, Maidstone.

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Organized by The Dolmetsch Foundation for The Society of Recorder Players.

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(Continued on p. 183.)

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AND SINGING-CLASS CIRCULAR

APRIL 1952

CONTENTS

	Page		Page
The Henry Watson Music Library. By Leonard Duck ..	155	Letters to the Editor	175
The Essence of Form. By David Cherniavsky ..	160	Music in the Foreign Press	176
The Musician's Bookshelf	163	Alfred Einstein	177
Gramophone Notes. By W. McNaught	166	London Concerts	178
Round about Radio. By W. R. Anderson	168	Music in the Provinces	180
Church and Organ Music:		The Amateurs' Exchange	181
Royal College of Organists	171	Obituary	181
The Free Church Organist and his Problems	171		
Miscellaneous	173		
Recitals	174		

MUSIC

'Wit and Beauty' and 'Epitaph.' By Wilfrid Holland.

The Henry Watson Music Library

By LEONARD DUCK

IN the last decade of the nineteenth century Dr. Henry Watson, professor of the choral and ear-training department of the Royal Manchester College of Music, organist, conductor and lover of old music, frequently helped promising students by lending to them the music scores and books collected during a lifetime of study. These loans were made personally from the tall old house in Salford which was his home—the gesture of a kindly soul towards the young and impecunious.

It is often difficult to say when, and by what paths, a vague idea hardens into a definite decision. Henry Watson was a self-made man in the true tradition of Samuel Smiles; nevertheless he knew his own limitations, and the thought must have occurred to him that early adversity, though it might be valuable in forming character, was scarcely helpful as an aid to learning. There came a moment of revelation—later ratified by a legal document—in which the pattern of future events lay clear before him. The collection amassed with so much care must continue to exist and to grow; occasional loan by permission must become free access by right. On 24 January 1902 a deed of gift was signed making over the 16,700 volumes to 'the Lord Mayor, Aldermen and citizens of Manchester', and The Henry Watson Music Library came into being.

It is fitting that in 1952 we should spare a moment to review the development of the Library during half a century of continued use—doubly so in that this year also marks the centenary of the Manchester Public Libraries as a whole. In point of fact little alteration took place until Watson's death in 1911, except for the implementation of that part of the Deed of Gift which enjoined the Corporation 'forthwith to affix their Public Free Library official label or stamp to each book, print, writing, score or other paper or work'. The Library continued during these years to be housed at 30 Chapel Street, Salford, where Watson issued in the year before his death some 16,000 volumes by his own hand.

There was no attempt at classification or any catalogue; Watson was a working musician, not

a librarian. *He* knew where everything was and what he had, and that sufficed for him. Life was more leisurely in those days: one can imagine the dapper, bearded figure searching along his shelves for an errant volume, beguiling the time with wise counsel or racy anecdote.

After Watson's death a tremendous task of reorganization faced the library officials. Mr. J. F. Russell, the present librarian, was sent to assist two months after the first librarian was appointed, and describes the house as 'a veritable rabbit warren, with the stock scattered among dozens of small rooms'. Since there was no catalogue and little apparent order it would have been advisable to close down for a time in order to complete the reorganization; but the issues were small and it was decided that the staff of two could serve the public and cope with the administrative work at the same time. This might have been possible had the issues remained constant; but in fact they increased enormously, amounting in that first year to no fewer than 59,000. More workers were added to the staff; but their numbers were seriously depleted on the outbreak of the 1914-18 war. It says much for their enthusiasm that, in spite of these difficulties, rule and order was established.

By 1914 the collection had been moved to temporary Central Library 'huts' in Manchester's Piccadilly; a few years later it found a more commodious but still temporary abode in the vacated Y.M.C.A. premises in Portland Street. When the new Central Library building was opened in 1934 the Watson Library was housed in a large room on the ground floor. In 1947 it was moved to spacious accommodation on the second floor where it now remains, access being by a special entrance and lift opposite the Midland Hotel.

A provincial music professor and organist is not likely to die a rich man. Henry Watson must have spent any spare cash he had on his library, and even there he was occasionally forced to resign a treasure, as when he discovered an original Mozart manuscript in a bundle of old music and sold it for a hundred pounds. What he did with the money we are not told, but it is not improbable



that he laid it out in a 'complete edition' of one of the masters. If so the exchange, from his point of view as from ours, was a good one. There was a decidedly practical streak in this north-country musician. Manuscripts, he realized, are important to the research worker, who will make it his business to go where they may be found. What Manchester needed was a fully representative music reference and lending library; this Watson built up with his own hands, aided only by tenacity of purpose and (we may guess) the capacity of impertuning his friends in season and out of season.

The nucleus of the library in 1911 consisted of the collected works of Bach, Beethoven, Berlioz, Handel, Mendelssohn, Mozart, Schubert, Schumann, Wagner and others, now supplemented by more recent series such as Brahms, Byrd, Chopin, Couperin, Haydn, Liszt; Pergolesi, Purcell and Vivaldi. In the same sequence will be found the German, Austrian, and Bavarian *Denkmäler* volumes (but not complete); the publications of the Tudor Church Music series and of the Plain-song and Mediaeval Music Society; the *Monuments de la musique française* and the sturdy volumes of the *Istituzioni e monumenti dell'arte musicale Italiana*.

These may not be borrowed, but are freely available for consultation by anyone during library opening hours (9 to 6.30 on Mondays to Fridays, 9 to 5 on Saturdays). The rest of the reference material may be divided into the following categories:

(1) *Early Printed Music*. First editions and rarities of all descriptions are to be found: they range from Parthenia and original editions of Byrd, Yonge, Dowland and Hume to a long series of eighteenth-century orchestral parts of symphonies and overtures by Abel, Avison, J. C. Bach and Burney through the alphabet to Witt, Wranitzky and Zannetti.

(2) *Early Printed Books*. There are about 400 books of a rare, valuable or curious nature. One may find copies of Mace's *Musick's monument*, Simpson's *Division Viol*, Morley's *Plaine and easie introduction to practical musick* (1st and 2nd editions) and Playford's *Introduction to the skill of musick* (6 editions), together with a goodly number of Latin treatises including the *Syntagma musicum* of Praetorius (1619), the *Musurgia universalis* of Kircher (1650), the *Dodecachordi* of Glareanus (1547), Wallis's 1682 translation of Ptolemy's *Harmonicorum* and the 1723 and 1776 editions of Bonanni's *Gabinetto armonico*.

(3) *Manuscripts*. Although Watson did not collect manuscripts, he did acquire a few fourteenth- and fifteenth-century antiphonaries and missals, and one unique collection known today as 'The Manchester Gamba Book'. This consists of 216 pages in tablature dating from about the time of Charles II. The pieces are all for the viola da gamba and include airs, dance movements and 'divisions'. They are grouped in twenty-two different *tunings*, the pitch to which the strings are to be tuned being given at the beginning of each section.

(4) *Modern Scores and Books*. However the term 'modern' is interpreted, it will include a large number of books and musical compositions now out of print and difficult to obtain second-hand. The latter are not normally issued to borrowers but are kept for consultation in the library. They include such things as full scores and instrumental music in the Breitkopf, Universal and other editions. The line of demarcation between what may and what may not be lent is somewhat elastic. To the casual borrower the answer would be 'no', but the rule may be waived in urgent need. For example, a famous guest conductor arrives at Liverpool to appear with the Philharmonic Orches-

tra, but discovers that he has forgotten his score. The Liverpool authorities ring up the Watson Library—has it a copy which might be borrowed? For this occasion, yes—but how is it to be got to the hall in time? Will a Liverpool student attending the Royal Manchester College of Music oblige? He will, and does, in return for a free ticket, and once again the situation is saved.

Reference books include eight shelves of the 'ready reference' variety, among which will be found the well-known standbys like Grove, Scholes and Cobbett, together with some we might not expect to find here—Eitner, Pazdirek, Altmann, Fleisher, Poidras. The most used volume at present is, by a long head, 'The Record Guide'. There is a complete set of the British Museum Catalogue of Music Accessions from 1884 to date, and—a recent addition—the published music section of the Library of Congress Catalog of Copyright Entries.

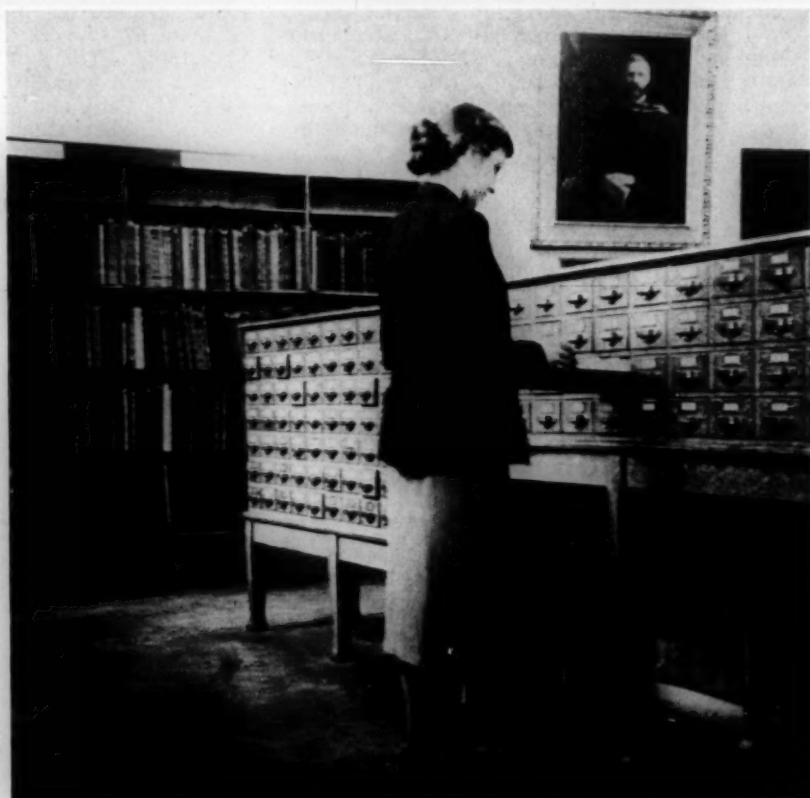
(5) *Periodicals*. Most of the long-established British periodicals have been taken from their earliest years—they are bound and permanently preserved. The last dozen years of each, together with the modern titles, may be produced in a moment. The rest are kept in the Central Library bookstack, from whence they may be retrieved by an assistant. In the same place are housed the volumes of periodicals now defunct, in sets of anything from one to ninety volumes. The library maintains a subject index of music periodicals for staff use, which is of great help in finding the answers to queries whose solution does not appear in book form.

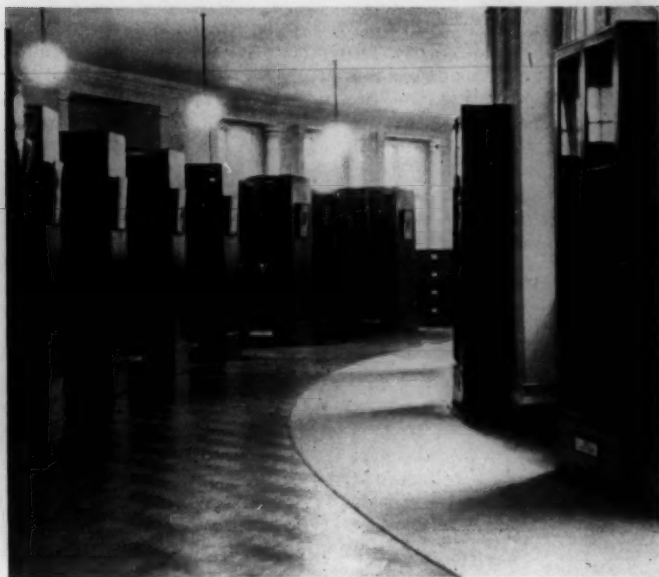
All the reference material mentioned is available on application to the Enquiry Desk, in the middle of the room. This room, it should be explained, resembles a long, wide, curved corridor: it extends half-way round the circumference of the Central Library building. The half we have been examining is furnished with handsome wooden book-cases with glazed doors. The other half is taken up partly by exhibition cases and partly by tiers of unglazed book-shelves. On the latter are found the music and books that may be taken away, or among which one may browse for a whole day (many do). The counter and catalogues are at the far end, under the benign gaze (from the picture on this page) of Dr. Watson. To complete the description it must be added

that the choral and orchestral music is disposed on a quarter of a mile of steel shelving in the 'stack' previously referred to. This is forbidden territory for readers, who would quickly lose their bearings and be compelled to spend the rest of their days wandering in Stygian darkness.

It is difficult to sum up the work done by this music lending library, or to visualize the implications, in terms of use, pleasure and instruction, of its thousands of volumes. Figures cannot hope to reveal everything, but they give some idea of the extent of its activities. The stock at present totals over 80,000 volumes and 321,000 pieces (the latter including anything of fewer than sixteen pages), of which over 200,000 items are issued every year. The library has no 'speciality', or any aversions apart from the world of jazz, which it does not attempt to cover. Light music is admitted, though not to saturation point; at least one copy of every newly-published work of serious import is bought, with multiple copies of selected choral works and sets of orchestral parts. There are some 11,000 volumes and pieces of piano music, including duplicates of popular editions. Do you require a volume of Chopin's Etudes? You may take your choice—there are editions by Cortot, Friedheim, Pugno, Scholtz, Merrick, Bülow, Klindworth, Friedman and Mikuli. Or perhaps you wish to sample keyboard music of all periods? Then you may work your way through the eighteen volumes of Tagliapietra's *Antologia di musica antica e moderna*. You will have to ask for this—it is available, but not kept on the open shelves.

For singers there are over 1,000 bound volumes





of collected songs, and 11,000 in sheet form. Operas total 4,000, including many duplicates of the popular favourites. This demand for copies of a particular work to follow a broadcast or a concert performance is a music librarian's headache—no similar problem arises in lending books on general subjects. Many readers, for example, borrow regularly from the 4,000 full scores, which are shelved in three sequences according to size—'miniature', quarto and folio. Popular classics are duplicated many times, but what about such things as 'Pierrot Lunaire'? Very few borrowers are capable of sitting down and *reading* this; they may hope to *follow* it during an actual performance, but only one copy is available. Clearly the library cannot duplicate esoteric works of this nature on the odd chance of a broadcast performance or one in Manchester itself. Gramophone recordings are easier to cope with; scores are most useful here, and as any book may be reserved the borrower may be sure of getting anything in stock if time is not pressing.

There is a flourishing chamber music section of some 6,000 titles ranging from solo violin studies to nonets. Duets, trios and quartets enjoy an astonishing popularity considering the mistrust with which this branch of the art is commonly regarded. There are eleven collections of Haydn quartets: at the time of writing only four are on the shelves. The date-labels reveal that all had been issued at least four times during the preceding year—some much more often. Schubert's octet is out—another copy has recently been added to meet the demand. The chamber music is arranged on the shelves by means of an ingenious classification system which is part of the general scheme evolved by Mr. J. F. Russell, after the first world war. The general principle is that the music is separated into sections according to the medium for which it is written. Do you muster a flute, oboe and viola? A glance at the classified catalogue shows that there is a Terzetto by Holst for this combination. The number is 631.28, arrived at

as follows: general number for chamber music, 600; trios, 630-639; wind or strings without piano, 631, subdivided to two decimal places for every combination for which the library possesses music—630.11 flute, violin and bassoon; 631.13 flute, violin and harp, and so on.

This principle of division by form (as the librarian would express it) is carried out all through the classification. Opera as such has no place; there are operatic vocal scores, full scores, piano arrangements, single arias. It is a system made for practical musicians. The key to it is contained in the card catalogue, an imposing array of 193 drawers. To the uninitiated it may appear a little intimidating at first; a word with the staff will put them right.

The sheet songs, piano, organ and chamber music are kept in vertical files in classified order: it is a system that greatly facilitates the gradual expansion which is always taking place. Two of these pieces, covered in brown manilla, may be taken on each ticket, a borrower being entitled to four tickets. There is no charge for Manchester residents, and others who live near enough to collect their own music may enjoy similar privileges for an annual payment of 7s. 6d. for one ticket or 15s. for three. For choral and orchestral societies there is a special service, again free within the City boundary and available to others for an annual subscription of £2 12s. 6d. for each three sets of music borrowed. The number of copies of each title varies from four (Brahms's *Liebeslieder*) to over 600 (Messiah), and totals some 64,000 orchestral parts, 72,000 anthems and carols, 35,000 cantatas and 154,000 part-songs. These are issued for a period of three months, which may be extended if the music is not required elsewhere; to enable societies to plan future programmes reservations may be booked up to six months in advance. Member societies are asked to appoint a representative (usually the secretary) who is responsible for requisitioning, receiving, distributing and returning the music. The success of the scheme may be said to depend upon these representatives, who may jeopardize a whole season's plans by not returning music to time. Real calamity is often averted by the ingenuity of the staff, but there are times when the air is thick with trunk-calls and telegrams!

Manchester is not the only public library system to make provision for choirs and orchestras, but the resources of the Henry Watson Music Library enable it to work on a large scale. The stock has been built up partly by purchase and partly by the receipt of several large donations from defunct societies. There is, for example, a very good stock of orchestral parts, now out of print, in the Breitkopf & Härtel edition. They have done valiant service and are good for a number of years to come, but the inevitable processes of attrition will in the not too distant future reduce them to a remnant. There is no difficulty in obtaining most

choral music; on the contrary, the number of part-songs published monthly seems to be higher than ever before. As the standard of most of these is roughly the same — technically competent but rarely memorable — the difficulty of selection is great. Equally difficult, from another point of view, is the task of deciding to what extent popular works should be duplicated. The library has hundreds of copies of 'The Crucifixion', 'Olivet to Calvary', and 'Penitence, Pardon and Peace', but there are never enough to satisfy all the choirs content to ring the changes on these titles in a three-year cycle. There are copies of Martin Shaw's 'The Redeemer', Somervell's 'Passion of Christ' and Thiman's 'Last Supper', to name but three examples of Easter cantatas which the library would prefer to see more frequently borrowed. But it is difficult for a musically literate person to assess exactly what the simple religious sentiments of Stainer and Maunder mean to nonconformist congregations. The vogue of 'Merrie England' is more easily understood. No other light opera—not even Edward German's own—has so successfully hit off solos and choruses of just the right degree of difficulty and of so consistent a vein of melody. So the library stocks a large number of copies, but would prefer you to try 'The Bartered Bride' or 'Aida'.

Apart from the lending of music to singers, pianists, chamber groups, choirs and orchestras, there are some 4,500 books on general music subjects and 1,360 biographies available for loan. Everything published in England is acquired, as are the more important foreign books, particularly when they deal with a subject not covered elsewhere. Thus one may find the three volumes of Mooser's 'Annales de la musique et des musiciens en Russie au XVIII^{me} siècle' and Pincherle's 'Antonio Vivaldi et la musique instrumentale'. The non-austerity format of American books is seen on many of the shelves. Among them are two copies of 'The Schillinger system of musical composition', Bessaraboff's 'Ancient European musical instruments' and Hutcheson's 'Literature of the piano', while in lighter mood are copies of the 'Victor books of ballets, opera, overtures and symphonies', Marek's 'Puccini', and Bailey's 'The Gospel in hymns'.

Watson collected musical instruments as well as music. His main collection was given to the Royal Manchester College of Music, and he began



a duplicate set for the Music Library. The most interesting specimens are still to be seen in the centre of the room; they include a harpsichord by Tschudi and Broadwood dated 1791. Other gifts have since greatly enriched the comprehensiveness of the collection, which now contains a case of stringed instruments (preserving, among other things, a three-quarter Strad and two viols da gamba, one a perfect Barak Norman) given by Mr. J. C. Chapman in memory of his father, Josiah T. Chapman. There is an Italian virginal dating from about 1600, a spinet by Charles Howard, and a group of five pianos ranging from a square by Pohlman dated 1771 to a Broadwood upright of about 1830. There are several alto and treble viols, wood-wind instruments, a serpent, an ophicleide and a pair of 'Bach' trumpets by Grinwolt of Munich. The library houses all these and many more because it happens to have room for them; it does not consider itself to be a museum, and will not thank you for referring to it by that title. The emphasis, in short, is always on making the best possible use of the stock of music and books. If Dr. Watson were able to survey the activity that forms the day-to-day work of the department, it is likely that he would be very satisfied to see the work he so ably began so well maintained.

The fifth Bath Assembly will be held from 22 to 31 May. Music for orchestras and choirs will be mainly selected from Haydn and Mozart. 22 May, New English Orchestra (Leonard Rafter); 24 May, City of Bath Bach Choir (Cuthbert Bates), Brahms's Requiem and Vaughan Williams's Benedicite; 26 and 27 May, Royal Philharmonic Orchestra (Sir Thomas Beecham); 29 May, Bath Choral Society (William Jackman), 'The Creation'. All inquiries to the Hon. Administrative Director, Bath Assembly, Pump Room, Bath.

The Essence of Form

By DAVID CHERNIAVSKY

(Continued from March issue, p. 112)

WE have arrived then at two ways in which form is manifested in those arts that are bound up with time: in the first place, by means of continual growth; and secondly, by the subtlety with which this growth fashions every subsidiary function of style.

As regards music, Tovey summed up the first of these requisites in his dictum that 'form is melody writ large'. For just as the notes of a melody contain little beauty or significance in themselves, but are imbued with such because of the inevitable order and time-relationship with which they unfold—in other words, because of the relationship they bear to each other and to the whole—so too in a movement in its entirety, every motive and theme, every progression in tonality and texture receives the greater part of its meaning from the way in which it grows out of the past and gnaws into the future so as to create a unity no less significant and complete than that of any melody.

On a diminutive scale—as a melody writ very small—the entry of the soloist in Dvořák's cello concerto provides us with a clear illustration of this with its four tonic notes:



However similar they may appear on paper, each of the four demands a different expression in performance. Whether or not the cellist may have analysed the fact, he will impart to each a different dynamic value, a different quality of tone, and a different kind of vibrato—in short, a different emotional attitude—so that each recurrence will mark an advance forward or a further stage of growth similar to that, for instance, reached by an individual who retains his identity yet advances at successive stages of his life. In a superficial performance these four tonic notes may be played as separate entities merely linked together by shorter notes or (what is almost equally destructive) the motive may be split into two complementary phrases; but to the great artist the motive comprises *one growing emotional thought*—which, incidentally, voices an inevitable crisis in the development of the movement as a whole.

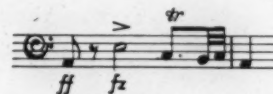
On a larger scale, the significance of a complete theme—for example, the imposing subject for solo trombone in Sibelius's seventh symphony—may depend almost entirely upon the way in which it sums up and resolves the whole progression of the music up to that time. In the symphony the formal placing of this theme determines its centre of tonality, its arrested harmony, its simplified texture, its enrapt mood, and the whole atmosphere of stillness and repose; it is even responsible for the wide, elemental compass of the thematic line and for its stately pace and rhythm. Furthermore, as is not surprising in a movement so organic as this, at each of the two subsequent appearances of this subject, its accompaniment and expression

change—for in the meantime it has passed through a wealth of experience that has transformed it mentally and physically. Taken by itself, the theme may never rise above the commonplace and dull. But in the way in which it emerges out of the past, laden with the strength of the symphony as a whole, it instils in the listener—as in the accompanying orchestra—a feeling of veneration and awe, as being the expression of an inevitable consummation, a supra-personal climax, rather than an arbitrary or merely personal expression on the composer's part.

Frequently this element of growth in music is manifested in an even more distinct manner. In Schubert's quartet in A minor, for example, the opening melody:



soon bursts out into the following heightened form:



which is repeated half-a-dozen times at advancing levels of tonality. Analyses of this movement, as of most works of the last two centuries, are so intent upon relating the music to some stereotyped form that they almost invariably overlook such points as this—that is, the way in which an important motive grows out of a preceding phrase. But in reality nothing is more essential to the composer's inspiration. Here the development shatters the texture, propels the tonality onward, quickens the rhythm and intensifies the dynamic power just as surely as it gives birth to this 'new' idea—all these changes being so inseparably entwined, that it is impossible to select any one of them as being basic and as having given rise to the others.

Nor is it as if this type of growth were in any way rare in symphonic or chamber works. In fact, it constitutes the rule rather than the exception both in the earliest stages of 'sonata form' and in the evolution of this type of form (as of other types of form) in the hands of Haydn, Beethoven and Schubert, besides appearing occasionally in the works of Mozart. Sometimes the growth affects mainly the background of the second subject, as in the Schubert quartet already cited, the second subject of which is supported by an arpeggio figuration development from the accompaniment of the opening theme, though now transformed into the major. (This subject, however, seems also to be based upon the syncopation evolved by the transitional motive just quoted.) Sometimes members of the second subject grow directly out of passages foreshadowed in the 'transition', as in the first movements of Beethoven's 'Eroica' and eighth symphonies, in both of which the rhythm

of the second subject is anticipated ever more insistently on several previous occasions. (In the 'Eroica', the exposition eventually reverts to characteristics of the opening theme, as is also the case in the initial movements of Beethoven's first, second, fifth, sixth and seventh symphonies, and in an equal proportion of Mozart's works.) And sometimes the second subject is nothing but a further development of the first subject, as in the opening movement of Beethoven's seventh symphony and in the first movements of 'Les Adieux' and of the 'Appassionata'; or almost an entire movement may evolve from a single rhythmic germ, as do the first movements of Beethoven's fifth and seventh symphonies.

These of course are but a few examples taken at random, and merely from first movements of symphonic and chamber music; actually the number of instances that could be cited would seem to be almost limitless both in Beethoven's works and in those of other composers; and such cases occur by no means in first movements alone. However, perhaps sufficient examples have been enumerated to make at least one point clear—that living music, with its incessant growth, can no more be cast into the straight-jacket of some ossified form than can be the life of any natural organism. 'Sonata' form, for instance, may provide a generalized account of various externalities appertaining to a certain number of movements just as Shakespeare's Seven Ages of Man may describe, in an equally broad manner, the history of certain human beings. But living organisms in general, including musical organisms, insist on growing spontaneously and freely according to their own inner being; and this fact is usually by far the most relevant point both for the appreciation of music as well as for its interpretation and creation.

In the music of Sibelius we find that this emphasis upon natural growth, rooted above all in the growth of 'germ-motives', constitutes the very essence of his form and style, it being found to an increasing extent throughout each one of his major works. Moreover, just as in the past the evolution of this primary characteristic went hand in hand with various complementary developments of style, all of which tended towards more complete organic growth (as revealed, for instance, by the rejection of the harpsichord from the orchestra, the realization of the possibilities of *crescendo* and *decrescendo*, the disinclination to repeat the exposition, the elimination of breaks between the sections, the expansion and integration of the structure as a whole, and the sloughing off of formalities of every kind), so too, with Sibelius, each one of these tendencies, together with many others, are brought to a further stage of organic development. Hence Sibelius's holding back of the final-form of his themes until towards the end of the movement; his curtailment and transformation of the recapitulation; his development of the art of transition; his merging together of scherzo and trio and of the boundaries between whole movements; his freeing of rhythm and phrase-lengths from stanzaic pattern; his introduction of gradual increases of tempo (as in his last three symphonies) and his further liberation and integration of all functions of style.

Parallel with this advance, or as another symptom of it, we find an increasing degree of unity among the several movements comprising each major work, so that in Sibelius's seventh symphony and 'Tapiola' (as in many recent compositions) each work is conceived as one continuous organic whole. Furthermore, it is interesting, in fact significant, that almost all these trends (especially the growth of 'germ motives' and the striving for unity of every kind) should have been anticipated in a different field by Wagner, and to such an extent that there must be said to exist a fundamental relationship between Wagner and Sibelius—however little writers may have perceived this fact, and whether or not the question of a direct influence may arise. The relationship at any rate is significant, for it brings into focus a movement that is by no means confined to these composers alone, but which lies at the very root of the entire recent evolution of musical style. Indeed, this movement is not even confined to the art of music or to the other arts, for it has found its way into other branches of life, making itself felt, like a *leitmotif* ringing through our age, as an aspiration towards unity, natural expression and freedom, despite—perhaps because of—the oppressive and disintegrating forces surrounding us in the outer world.

Now this great development as felt in music has not by any means pushed aside principles that might at first appear to be diametrically opposed—the principles of balance, contrast and recurrence. For these principles also are rooted in Nature, there being nothing more natural than the way in which they underlie the alternation of day and night, the seasons, and the cycles of organic bodies. What has taken place in music has been the change of formal repetition into *transformed* recurrence so that—to resort to the dangerous generalizations of textbooks—early 'rondo' form soon melted into 'sonata-rondo' form and eventually, like 'variation' and 'scherzo' form, dissolved into but another variety of continuous organic growth.

And it must be added that whatever type of form we may be studying the unfolding of tonality will be found to play a part of primary importance, climbing, as it were, upwards and downwards, upright or slantwise, into darker or brighter regions, according to the changing exigencies of expression. These excursions, of course, add enormously to the sense of progression and to the dramatic power of the music; but they are by no means haphazard in their course. When viewed in their entirety they will be found to form a kind of primordial pattern or backbone for the movement as a whole—though it is true that no backbone even in Nature is so integrally bound up with every other part.

This amazing integration and synchronization, however, is not at all surprising seeing that in organic form every function without exception becomes inseparable from the rest; even the element of emotional expression, far from being in a category of its own, far from being in any way different from the so-called physical or technical attributes of style, plays its part like any other function, integrally and inseparably within the whole. In this way its presence is rendered inevitable and supra-personal, arising as it does unconditionally out of the entire progression of the

music rather than arbitrarily from the personal feelings of the composer. (Of course, in mediocre music this is not the case, for there the outpouring of emotion may constantly propel the music, just as wit or technical prowess may serve this end, but such egocentric expression, such extraneous propulsion, has in any case little to do with organic form.)

Here then we arrive at a crucial psychological point. For neither of these main qualities of organic form—neither this complete interdependence and fusion of all functions of style, nor this broad supra-personal approach—can possibly be achieved by the composer's conscious mind alone, with its inability to conceive of more than one item at once, its confinement within the blinkers of time, and its inveterate self-consciousness and egocentricity. It is only within the depths of the unconscious mind, where we are at one with Nature, it is only in the realm of organic, biological thought wherein past, present and future embrace each other and a profound feeling for the Whole can be sensed—it is only here that this miraculous integration and supra-personality can be attained and the work in its entirety can grow.* Needless to say, all unconscious expression (in man) is bound to find its outlet through consciousness. But from whatever angle we may view the question—whether we investigate the inner content of great art or its organic expression—we shall find that it is only from the unconscious mind at one with consciousness that these amazing qualities can arise.

But, it may be objected, how can this natural functioning of the mind, this eminently organic art, with its wholeness, elementality and freedom—which we are claiming to be as fully developed as ever today—how possibly can these qualities be continuing to evolve amid the sophistication and disintegration of our time? This paradox, however, is not so contradictory as it might first appear. For we should never expect great art to voice merely the *outer* manifestations of its age—such reverberations being left to minor artists who reflect in such overwhelming numbers the one-sidedness of the world in which they live. (Hence the profusion of -isms, theories, experiments and disillusionments that form the outer crust of contemporary art.) Within the great artist, on the

* The natural powers of the unconscious are also revealed in the organic creations of animals and insects, besides in many varieties of bird's song.

other hand, these very deficiencies, and this one-sidedness of the age, seem to call forth compensatory forces, often of an opposite nature, that lie dormant within the soul.* For, from the standpoint of modern psychology, the unconscious mind, in both its individual and collective manifestations, possesses resources of a creative sort. Just as in the physical body Nature has implanted counter-forces that spring to action directly equilibrium is disturbed, so too within the mind as a whole (which, after all, is no less organic) forces exist, however little we may be aware of them, that also strive continuously for wholeness, balance and health.

This being so, it is hardly surprising that the more civilization has become weighted down by complexity and mechanization, and by artificial ends and means, the more great artists have emphasized Nature and natural principles as the centre of their being. (Wordsworth, Goethe, Cézanne, Van Gogh, Gauguin, Beethoven, Debussy, Delius, Sibelius, D. H. Lawrence and Albert Schweitzer offer examples of this, while the contemporary interest in primitive and children's art is surely a manifestation of a similar trend.)

In any case, what reaction could be more beneficial than this? If stability is to be gained in the modern world, and if society is to find order through natural organic modes of integration—rather than arbitrarily by means of systems imposed from without—then these natural aspirations that are being expressed in art will need to continue in their growth. Not that we are without encouraging signs today. For never before has music, which of all the arts is most able to answer to our deepest needs, and has been called, by Jung I think, 'the barometer of the soul'—never before has music developed characteristics so natural and so integrated and been the centre of an appreciation so widespread and intense.

This conclusion may seem far removed from the original purpose of this essay—the investigation of creative, as opposed to textbook definitions of form. But perhaps we have not really wandered so far astray. For form, being neither an extraneous mould nor the product of manipulation by the conscious mind—does it not lie at the very heart of expression so as not only to determine technique and style, but become the quintessence of music itself?

* In music at present Sibelius would seem to be the most outstanding example of this.

In Convocation on 1 March, the Vice-Chancellor of the University of Oxford conferred the honorary degree of Master of Arts on Miss Margaret Clara Adele Deneke, Honorary Fellow of Lady Margaret Hall, in recognition of her services to music. The Public Orator referred to Miss Deneke's four transatlantic lecture tours, proceeds from which she gave towards the expansion of her old college and considered herself well-rewarded in that a new-founded Lectureship was given her father's name and new buildings the name of her mother. Reference was also made to the hospitality, the concerts, the mental refreshment of her lectures on music given to members of the Forces who spent their leaves in Oxford.

The New Handbook and Register of Members of the Incorporated Society of Musicians may be had from Novellos, price 7s. 6d.

Ernest Read is conducting his combined London Junior and Senior Orchestras at the Royal Festival Hall on 21 May at 8 in a programme which includes the Bach-Elgar Fantasia and Fugue in C minor and the Franck Symphonic Variations (Irene Kohler). Special cheap tickets are available for schools, colleges and other youth parties. For these, application should be made to Mr. C. D. Bartlett, 30 Goldsmith Avenue, Acton, W.3.

The Musician's Bookshelf

'Monteverdi: Creator of Modern Music.' By Leo Schrade

[Victor Gollancz, 1 guinea]

'Claudio Monteverdi: Life and Works.' By Hans Redlich

[Oxford University Press, 1 guinea]

More than a quarter of a century has elapsed since the last full-length study of Monteverdi, in English. Since the pioneering days of Prunières, however, articles have multiplied and editions have increased, so it is no great surprise to find two new books—similar in aim if not in title—appearing almost simultaneously. The books are the same price, and each is by a German scholar, Schrade being under the influence of America, and Redlich not being under the influence of England. After reading and re-reading these books, I am under the influence of Germany, and I hope I may be forgiven if I begin by allocating suitable *sigla* (R for Redlich, S for Schrade) in order to make contrast and comparison more rapid and more in keeping with the spirit of both publications.

Information about Monteverdi's life has not grown noticeably since Vogel's biographical essay, penned more than sixty years ago. It is true that the letters have been published by Malipiero, who has also been largely responsible for the complete edition of Monteverdi's works. It is due almost entirely to the latter undertaking that critical comment from a host of European scholars has taken precedence, at least during recent years, over new research and fresh approaches to the composer's life and times. R deals succinctly with the stages of Monteverdi's career in the first, and undoubtedly the best part of his book. His treatment is sympathetic yet impartial, and liberal quotations from letters and documents help to bring the narrative to life. S deals with life and works together, in ponderous chronological order, dwelling upon the secular music with fond enthusiasm. There are, unfortunately, no illustrations in the English edition, so that the reader who pines for a glimpse of Venice or a page of the master's handwriting must turn to R. It must be said, nevertheless, that some of these illustrations are not very well produced, the Piazza di San Marco in particular looking rather like an image on the screen of a cheap television set. The facsimile of a page from 'Il Ritorno d'Ulisse in Patria' is nearly as bad, although the line block of another manuscript (on the obverse of the same page) is excellent. The musical examples are properly engraved, though they suffer from misleading brackets (pp. 79, 131), unnecessary exclamation marks (pp. 74, 87, 140) and careless proof-reading (exchange 'Laudate Dominum' on p. 135 for 'Ab aeterno' on p. 136). S has copious musical examples too, but they are hand-copied, much reduced in size, and consequently hard to read. Otherwise the typography is up to the usual Norton standard, embodying both taste and clarity. In R, something has gone seriously wrong, for although the book has been translated from the

German by Kathleen Dale, the excessively Teutonic typography has not been altered in the slightest degree. It is something of a shock to see a book coming from the press of our senior university, and containing so many essentially foreign devices as spread words (*secularization*), !!!!! *ad libitum*, and consistently abbreviated Christian names (H. Schütz, F. Cavalli, G. Aichinger) which sometimes—as in the case of Al. Striggio jun.—conjure up the low life of Chicago more readily than the highlights of Mantua.

S has notes at the foot of the page (fourteen footnotes to the chapter on 'Mantuan Music Drama') while R, who has thirty-three notes for the corresponding section of his book, relegates them to the end, where they lie hidden between the final chapter and the first appendix. His enthusiasm, on the other hand, is everywhere apparent, though pleasurable reading is constantly being hindered by the bad style either of the original or of the translation, sometimes of both:

They [the *concertante* Psalms, sacred Monodies and Madrigals] oblige us to recognize the creative ambivalence of Monteverdi the church-musician as a definite and determinative psychological phenomenon in the history of music.

S is rarely enthusiastic, showing solid, somewhat dullish qualities of style which sort ill with the brilliance of his subject. It is a difficult book to read continuously, though it has sterling virtues as a work of reference, and is well indexed. It is, moreover, comprehensive, as opposed to R who is selective, and whose degree of selectivity may be adequately gauged from the so-called 'Index of Monteverdi's Works'. Actually it is no more than a list of those works referred to in the text, and though the composer's total output is tabulated in a general fashion, detailed lists of the volumes of madrigals and sacred music are not to be found. S fails us here, too, so that special information or comment upon one of the smaller works will continue to evade the inquisitive listener, neither volume fulfilling a long-felt need.

In the field of technical terminology, S brings in many old favourites ('native song', 'affection', 'soloistic') and at least one new one: 'vocal solo duet' (p. 166). Certain of the liturgical attributions sound odd, or else they are oddly expressed, for we are told that psalms are 'sung in the compline' and that the night office is 'matin'. These are infinitesimal blemishes compared with the remarkable verbal excursions of R, who, not content with the usual 'Zeitgeist' and 'rein-menschliche', regales us with a whole glossary of the most nightmarish German compounds ever seen by man. If soldiers cross the stage, the correct name for their drum and life is 'Akzessorisches Pointenkolorit'; if you dare to use old instruments in your performance, your 'Aufführungspraxis' is tainted with 'Musealer Klangmaterialismus'; and if a few innocent musicians get together to accompany a vocal work, they are immediately to be stigmatized with the term 'Zufallsorchester'. Often a German term is used when there is a perfectly good English equivalent ('Parodie Messe' for

Parody Mass), or a Latin word instead of the more familiar Italian one ('Intermedio' for Intermezzo). 'Chroma' and 'Tempo', on the other hand, are not properly defined at all. It is precisely at this stage that one begins to wonder what kind of reader the author had in mind. For the layman, it is all far too confusing; for the scholar, it is extremely amusing, recalling as it does the legendary *Dampfbettfederreinigungsanstaltsbesitzersgattin*, who would at least know how to deal with R's glossary on its own merits. Yet even more tiresome are the endless comparisons between Monteverdi and the great Germans: Schütz, Bach, Bruckner, and Wagner (twelve references). In fact, he has little to do with any of them, though he might not have complained at being likened to one of his own countrymen, and not necessarily a musician; to Michelangelo, for instance, a parallel most effectively drawn by Láng.

S is more gentle in his use of simile and metaphor. But he is often prolix where there is least need to be. One regrets the space devoted to theorists of the Renaissance, not because so unusual a subject lacks interest, but because it has no direct bearing on Monteverdi as a 'creator of modern music'. Everyone knows that in nine cases out of ten, the theorists of any art lag far behind its practitioners. Do we appreciate the music of Britten and Walton *via* the collected theoretical works of Prout, Stanford, Macfarren and Rockstro? If not, should we seek for enlightenment on the subject of Monteverdi in the writings of Glareanus, Coclico, Finck, Zarlino and Galilei? R wisely gives us a chapter on 'Monteverdi in the Eyes of Posterity', and shows how Christoph Bernhard and Padre Martini were moved to discuss and quote the master's style. This is where musical history, intelligently used, can become vastly interesting; for although we cannot look ahead fifty years, and sound future reactions, based on a perspective view of our contemporary music, we can apply the same principles to composers of bygone days, and learn much from the fashions and tastes of their immediate successors. In this respect, it is significant that neither R nor S has mentioned the English composer Walter Porter*, who claimed to be a pupil of Monteverdi, and probably was.

Both authors agree that Monteverdi's madrigals are of tremendous musical and historical importance, and although they do not say in so many words that the madrigals are as interesting to listen to as they are to sing (which is not true of all madrigals), they do hint that many of the compositions are striking enough to compel both attention and admiration. But when Monteverdi is considered as a church composer, opinions differ widely. R tells us that—

The master evidently did not feel drawn to the composition of church music until he had passed through the inferno of the years 1607-8 . . . the inner prompting is undoubtedly to be sought in the spiritual emotions attendant upon the deaths of those dear to him; emotions which rendered the master, always inclined to melancholy, particularly susceptible to religious experiences.

But S has an equally firm point of view:

His true task—his mission as an artist—was in the sphere of profane and dramatic music, and anything outside that was an interference. Whatever did not serve his profane art was a distraction, an obstacle, and he looked upon it with dismay. His church music was written to fulfil the duties of his official position; his secular music was an inner, artistic necessity.

If these views were quite irreconcilable, Monteverdi would indeed be a problem. Yet no enigma seems to have presented itself to Prunières, de Paoli, Malipiero, or Schneider. Perhaps it is true to say that German scholarship thrives on problems, and if none exists, then one (or several) must needs be invented.* After all, there is nothing problematic or unusual in the fact that Monteverdi chose to write his church music in two distinct styles throughout his life. Many of our Tudor composers, including Byrd, Tallis, Tye, Shepherd, and White, did exactly the same. Their dual style was dictated by fundamental changes in religious observance: that of Monteverdi was the result of cultural and aesthetic changes.

Further disagreement is noticeable in the attitude towards Malipiero's complete edition of Monteverdi's music. S considers that 'its great merits far outrank any aspects open to criticism'. R finds that 'owing to the particular nature of its editorial technique, it can never be used as the basis of practical performances'. But the same might with equal justice be said about R's edition of the Vespers, which cannot be used for practical performance until the text has been corrected in accordance with a four-page supplement of *errata*. It is perfectly possible to use Malipiero's edition as a basis for performance, provided that those people into whose hands it falls are thoroughly cognizant with the customs upheld in musical circles during Monteverdi's lifetime. Certainly Malipiero is no worse than some editors of the German and Austrian *Denkmäler*, and in many respects he is much better. Until this question has been satisfactorily tackled, no book on Monteverdi can be said to be complete. R and S each fail to be complete, though they are complementary, and useful lessons may be learnt from comparing them. A great book on Monteverdi still remains to be written, for the two which have just appeared must either be bought together or not at all. One will not suffice.

DENIS STEVENS.

'Musical Britain 1951.' Compiled by the Music Critic of *The Times*

[O.U.P., 21s.]

Is courtesy dead? Not, thank Heaven, in the music columns of *The Times*, from which the contents of this volume have been mainly drawn. Performers' names are to be found duly dignified with the prefix 'Mr.' or 'Miss', the only regularly unprefix exceptions being schoolboys and Spanish dancers. Foreigners generally are Mr. and Miss, just like us; but Kirsten Flagstad and one or two others are Mme., Astrid Varnay hovers

* Cf. Redlich: *Das Problem des Stilwandels in Monteverdis Madrigalwerk* (1931); Claudio Monteverdi—zum Problem der praktischen Ausgabe seiner Werke (1934); *Notationsprobleme in Claudio Monteverdis Incoronazione* (1938).

* See *The Musical Antiquary*, iv, 236.

uncertainly from Mme. to Miss between one page and another, and the New Italian Quartet consists of three Signori and one Mme. Thus is protocol mysteriously observed.

But come, now! It is of course our national birthright to poke gentle fun at *The Times*, as also at *Punch* (though the latter is a more difficult case, as one frequently has the suspicion that *Punch* is trying to be funny). Yet that must not be allowed to obscure the unusual and interesting nature of this book. Its title is too wide, for its pages leave untouched the 'regular' provincial series, such as the Hallé Concerts in Manchester. It is concerned almost exclusively with the 'London Season of the Arts' held last May and June as part of the Festival of Britain, and with the various provincial festivals from May (Bath) to October (Birmingham). About two hundred and eighty notices in *The Times* relating to these events have here been arranged in sections and fitted with a linking commentary. The compiler assures us that there has been the very minimum of alteration to the notices themselves; and yet they certainly bear re-reading. That is no mean achievement for criticism which is no longer quite topical nor has yet attained the special charm of a period piece.

The 1951 Festival, says the compiler, 'filled the land with music'. The book's most striking support for this contention lies in the index, which although marred by misprints is admirably full, and which makes vivid the astonishing variety of musical activity that was packed into so short a period. (Yet even this takes no account of the B.B.C.'s notable contribution, except in so far as it was relayed from public performances.) To what extent, however, was a fitting response made to all this effort? These notices say very little about the size of audiences. It should surely have been pointed out, for instance, that the first performance in England of Copland's Clarinet Concerto, with such a distinguished soloist as Frederick Thurston, brought barely a hundred people to the Victoria and Albert Museum on 21 May. Poor attendances were similarly a striking feature of the Cheltenham Festival. This book does draw attention to the small audience at a Malvern Festival concert, but is surely on doubtful ground in ascribing this to the fact that listeners could alternatively hear the programme by radio.

Music criticism in *The Times* is of course traditionally anonymous, and the anonymity is here preserved. We learn, however, that the staff was expanded to 'some dozen' writers for the Festival notices here collected. Such painstaking special coverage, unparalleled in any other newspaper, reflects the highest editorial credit on *The Times*—the more so because of the limitations imposed by the paper shortage. The record presented in this volume is not complete, even as to first performances—omitted, for example, are Bruce Montgomery's 'Oxford Requiem' (Oxford, 22 May), P. Racine Fricker's Concertante for Three Pianos (Hovingham, 28 July), and Kenneth Leighton's 'Primavera Romana' (Liverpool, 4 August)—but it has been liberally and conscientiously compiled.

It is not, however, another 'Mirror of Music' and indeed could not be; for the editor of the present volume is the chief music critic of *The Times*, who, unlike Dr. Scholes, does not stand

outside the notices he quotes. No doubt these notices will be valued by historians as much for their disclosure of contemporary critical attitudes as for their factual information. Even the ill-tempered outburst against Tchaikovsky's fifth symphony on page 68 has in this sense documentary value! One or two slips, such as 'Salzberg' and 'Calcott' are of the kind that one does not like to see. In a Foreword the editor claims that anonymity gives to criticism 'a greater sense of responsibility. You can write any nonsense you like under your own name'. The slightly self-righteous phrasing here is surely unfortunate; and if the remark was meant only to apologize for a possible dull impersonality in these notices, then it was unnecessary. Names may be hidden by *The Times*, but the expression of highly personal views (as to both composition and performances) is not. *Naturam expellas furca...*

ARTHUR JACOBS.

'The Concise Oxford Dictionary of Music.' By Percy A. Scholes

[O.U.P., 18s.]

This is only in part a reduced Companion. As far as it covers the material and the history of music it necessarily goes over the same ground as the Companion; but Dr. Scholes has wisely, or knowingly, given the Dictionary two extensive departments of its own, thus making it a companion to the Companion. Of these the more important is that of musical works, which are not touched upon in the Companion except incidentally under composers, or in the form of opera plots. A summary in the preface tells us that 1750 compositions are indexed. Samples from one column:

Jig Fugue (Bach). See *Fuga alla Giga*.

Jinns (Franck)). See *Djinns*.

Joan of Arc at the Stake. Musical Mystery-Play by Honegger; text by Claudel. (1935; 1st perf. Basle 1938; 40 stage perfs. in 1941; B.B.C. 1947.)

Job. (1) Oratorio by C. H. H. PARRY. (1st perf. Gloucester Fest. 1892). (2) 'Masque for Dancing' by VAUGHAN WILLIAMS, based on Blake. (1st perf., concert form, Norwich 1930; staged London 1931.)

Jocelyn. Opera by Godard. (Prod. Brussels and Paris 1888.) Now remembered by a long-popular Berceuse which was added as an afterthought to please the tenor.

In general, a work gains its entry by virtue of having a name; which would seem unfair to important and familiar works that have only ops. and nos. Dr. Scholes has largely got over this by giving lists, with numbers, keys and dates, of the symphonies of Beethoven (also the concertos and string quartets), Brahms, Bruckner, Dvořák, Mahler, Schumann, Schubert (also the piano sonatas) and Tchaikovsky (also the concertos). Lists are also given of the Brandenburg Concertos (with the scoring) and Debussy's twenty-four Preludes, each by name.

The other category included in the Dictionary and not in the Companion is that of modern performers, living or of recent memory. To many this will seem strange and rather small company to meet in a compendium of the whole art and history of music; it means the promotion to dictionary rank of hundreds of people who happen to have

been for a while in the current Anglo-Saxon professional list. From the letter W one can select more than forty of the great undistinguished. (They shall not be named here, for they might call in a body.) One difficulty attached to this compilation is explained in the preface. Questions were sent out, and fifty recipients did not answer. So when we note a conspicuous omission we must not blame the compiler; he never has to plead, say, that the augmented sixth failed to reply and therefore has to be excluded. Generous attention is given, too, to living and recent composers, mainly of Anglo-Saxon speech, upon whom the muse of history has bestowed no laurel, and is not likely to. Those of them who consider that their right of entry is incontestable should note that their company includes Ivan Caryll, Paul Rubens, Maud Valérie White and Amy Woodforde-Finden.

Thus it may be protested, or claimed, that the Dictionary is two books in one. On the whole it works out as a claim, for there is no sign that the Who's Who portion excludes other matters. The practical outcome is that anyone who makes constant use of reference books knows which to pull down in order to discover in a hurry (1) the German for double-sharp; (2) the key of Schumann's second symphony; (3) where last night's Tamino was born. From this jostling of the permanent by the ephemeral we may gather, as we have long known, that Scholes the lexicographer is a law to himself.

It is typical of that law to take a practical direction. A piano student who encounters *Nicht zu geschwind und sehr singbar vorzutragen* or *Gesangvoll, mit innigster Empfindung* may be glad of a music dictionary that translates every word. Dr. Scholes is equally obliging with French and Italian: how many works did he search for specimens? This part of the dictionary is descended from the Companion; but one notices an extension. With exemplary devotion to the cause, Dr. Scholes has now included *der, die, das*.

When it comes to pictures the law now and then aspires to licence. Cruikshank's picture of the Dancing Lesson on p. 149, the Nail Fiddle on p. 401, the lady with a hurdy-gurdy on p. 288—if a lexicographer may not give vent to humour in his text, let us grant him this safety-valve. Most of the pictures are useful (there is a handsome one of a modern organ console provided by the John Compton Organ Company), and all are drawings or old prints. Quotations in music type are mainly technical; but some themes are given: the Cat Fugue, Bach's Dorian, Giant and Wedge Fugues, the Musikalisches Opfer, and the Art of Fugue. Suggestions for the future: La Folia, and L'homme armé (if it is possible to elicit an authentic form of the latter).

But of course anybody can point to omissions in a dictionary that contains only ten thousand items.

W. McN.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- * 'The Conductor's Art.' By Warwick Braithwaite. Pp. 176. Williams & Norgate, 15s.
- * 'Catalogue of Canadian Composers.' Edited by Helmut Kallmann. Pp. 254, revised and enlarged edition. Toronto: Canadian Broadcasting Corporation, \$3.50.
- * 'Frederick Delius.' By Peter Warlock. Reprinted and with additions, annotations and notes by Hubert Foss. Pp. 224. Bodley Head, 15s.
- * 'Irish Folk Music and Song.' By Donal O'Sullivan. Pp. 62. Fleet Street, Dublin; The Three Candles, 2s.
- * 'Music 1952.' Edited by Alec Robertson. Pp. 232. Pelican Book, 2s. 6d.
- * 'Musical Form.' By Hugo Leichtentritt. Pp. 467. Cambridge, U.S.A., Harvard University Press; Oxford University Press, 42s.
- * 'Musical Trends in the 20th Century.' By Norman Demuth. Pp. 359. Rockliff, 35s.

Gramophone Notes

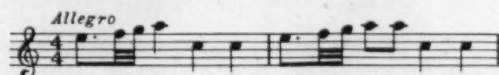
Hindemith, op. 22, and Prokofiev, op. 92

Capitol Long-Playing CTL 7016 has these string quartets on its front and back, and the disc carries the series-label of 'Classics'. The Hindemith work is dated 1922 and is therefore old-established enough to rank as a 'classic' of modernism, if such things there be. The Prokofiev, written about 1941-42 is a dubious aspirant, unless we grant the title of classic to any work that has survived ten years and then gets recorded. Performance is by the Hollywood String Quartet, who play like masters. Amid technical troubles that sound fearsome they have attention to spare for points of effect that are more than the impulses of single players. They are collusive effects that tell of four pairs of ears open to the whole ensemble of scoring. That is what we expect in Beethoven; it is probably rare amid the complications and lower responsibility of modern writing. It speaks in favour of both works that this consorting of players' ideas finds so much that it can attend to in a significant and enlivening manner.

The Hindemith is the more important work. It has, by modern standards, a classical steadiness of purpose. It also has acerbities, avoidances of key, and other tests of one's aural stamina. One tackles them with growing interest, for they are not forced into the surface of the music like so much of their kind; they belong to intrinsic musical composition, as an articulation and a mental colouring. Admittedly certain episodes attach a local question-mark to these generalities. They occur in the more energetic part of the opening fugue and the rather rough-tongued fourth movement that Hindemith calls 'medium-fast crotchets'; and each of us will find other moments of offence. But in the course of five movements and twenty-four minutes one becomes more and more aware that the language and the mind of the music are each other's complements; and that the mind is a considerable one that does not fumble with its purposes. The most remarkable movement is the long idyll that comes third under the head of 'quiet crotchets'. Few compositions in a modern

vein strive so little and say so much. Two common taunts are here answered. One asserts that Hindemith is all crabbed, caustic, heartless, prosaic and about as soul-stirring as a lorry at high speed. True, he is apt to hide his better nature behind a screen of *Gebrauch*: but here the poet in him comes forward and for eight minutes exerts a gentle and gripping force. The other taunt is levelled at those of us who now and then declare that certain compositions of the wrong-note school are rubbish. (A colleague who uses a neighbouring page is much given to opinions of this nature; only he puts them less crudely.) We are called unprogressive, hide-bound, and other bad things. To which our constant reply is: give us modernism as vital, original and assured as—this work, that work and the other work. The list was a strong one the last time I drew it up, and lately it has had masterful accretions, among them this slow movement by Hindemith. Give us such modernisms and we will gladly live with them, with a counter-taunt to those progressives who don't mind what company they keep.

Prokofiev's second quartet was written on Caucasian themes (Boelza calls them Kabardino-Balkar). Whether he has treated them with due respect and insight we cannot tell. Take the first two bars (whatever the notation may be):



Does that mildly pungent tune appreciate the wry sounds that are attached to it for accompaniment? One asks with diffidence, for these may be the very harmonies which the wild Kabardinos strike from their lyres. How much wrenching and twisting may have been going on, how much native blood there may be in the jumpier passages: curiosity on these matters readily stays unsatisfied, for this is music for two violins, a viola and a cello, and therefore comes under chamber-music scrutiny. With Hindemith to set the standard, it is not easy to find excuses for Prokofiev's wrong-note clumps. They sound, many of them, as if the composer had inserted them less by a sense of fitness than by a sense of reputation that has grown into a habit. In fact, there is a good deal of writing in the any-note system. Listener's pleasure, where it survives this assault, springs from Prokofiev's cleverness, which for at least two movements rarely stays out of action for long. He is ingenious and adroit, and a ready talker in the quartet language. Like Hindemith in op. 22 he rises to his best in the slow movement. The tune is one that might have come from an Adagio by Dvořák:



and Prokofiev's treatment of it is not too far removed—at fifty years' interval—from the gentle romantic warmth which the earlier Slav would have shed upon it. The quick little dance that makes the middle part of its ternary form is pretty stuff indeed. Two movements follow. I have tried hard to think them worth anybody's while to play or to hear; but so far without success.

Rubbra's Fifth Symphony

When the first performance was given (under Adrian Boult at a Philharmonic concert on 26 January 1949) this journal came out with a column of non-committal remarks. 'Anybody can see' (so the reader might have exclaimed) 'that this critic cannot make up his mind whether he likes the symphony or not'. That was true at the time, and is scarcely less true after half-a-dozen hearings by gramophone. A fact of no importance: but I seem to detect a like attitude on the part of others, and of the musical audience in general. It was not a triumphant success or an insistent demand that prompted the British Council to order a recording. More likely the Council felt that the symphony has more power to impress itself than a few performances have revealed; that if the many were given an opportunity to know the work, to absorb it, draw out its essence and study its tale of effect they would in time discover the personality that works busily half out of sight beneath the surface, and would like it all the more for its gradual emergence. It is still doubtful whether the many will come to a verdict either for or against, since Rubbra's music has the power to thwart definite opinion, however well you may know it. The peculiar cast of his originality will neither take you captive nor let you go; and no amount of description in the quarterly-review manner will say why. Any advocate (a friend whose company Rubbra has never lacked) could speak on the other side, pointing out passages of solemn, consequential utterance where it is hard to discover what has been said, passages where the music falls over itself for want of wise control, passages full of fine thought to which the composer has not given fine display. But each of these criticisms could be offset by some episode of visionary development the like of which you will not find in another man's music. Try the *allegro energico* which begins 1½ inches on side 2; or episodes near the middle and end of the *grave* movement on sides 5 and 6; and if you think Rubbra cannot write clever and friendly stuff, listen alertly to the *allegro vivo* on the first part of side 7. The second movement, which has the chirpy tune, is quite an original notion. Some have liked the way it trips; some have said that it stumbles. Being still undecided, I must play the thing again, which is good treatment for Rubbra's fifth symphony. Having for that purpose repeated the whole symphony, I wish to report that Rubbra's three-part habit becomes more and more arresting as it enters the senses, for it brings to them something bigger and more far-reaching than the mere fact (as a recent broadcaster put it) that top, middle and bass are simultaneously pursuing their own quests. I also have to report that half a dozen bits and pieces of theme and harmony have got stuck in my mind, follow me about all day, and refuse to be exorcized. Many highly-reputed works lack that power of injection. The orchestra is the Hallé and the conductor Barbirolli. (HMV, DB 21348-88.)

Giesecking and Mozart

Some time ago the *Musical Times* published its instructions on the playing of Mozart: 'Don't

drag it; don't rush it'. Giesecking and Karajan must have missed that month's issue, for they disobey both precepts in their record of the piano concerto in A, K 488 (Col. LX 1510-13). They drag the slow movement and they rush the finale. The error may be small by the clock; but Mozart is extremely sensitive to wrong tempi. How does one know a wrong tempo? By being aware that the music is unable to say what it means; in over-slow motion a phrase of rhythm cannot take shape; or in over-quick motion the speed huddles together notes that are trying to speak as separate points. Both forms of loss can be detected in the Giesecking-Karajan performance. What Giesecking does give us is a phrasing and a tempo innocent of expressive affectations. Even while distilling the *adagio* drip by drip he measures and spaces the drips with a precision that is neither pedantic nor stolid but wholly Mozartian. The same treatment is less effective in the finale; Giesecking plays the notes as deftly as may be; but hurry is hurry, and near the end of the movement it does damage to style. The playing of the first movement is all that one can desire, in pace, style and everything else.

'An die ferne Geliebte'

Beethoven's song-cycle of 1816 is little known in the recital room. But it has a place in history, for it assisted, gently and primly, at the birth of the *Lied*. Till then, music for voice and piano had been ruled, in the upper sphere, by the *aria* and *scena*—Beethoven's 'Ah perfido' and 'Adelaide' are arias. Themes came from the same school of melody as those of instrumental writing, with the condition that they fitted the voice; and the lines of procedure and form were related to those of instrumental composition. In complete contrast, Beethoven's setting of these poems by Jeitteles are lyrics similar in kind to those that Schubert had begun to write, and none the less so for their simplicity and strophic form. The elderly apprentice had none of the vision and initiative of the young master; but at least he did take a step into the land of romantic song. Moreover op. 98 is the first real song-cycle in known music. The piano accompaniment runs from one song to the next, and the melody of the first song recurs as a coda to the last. Dietrich Fischer-Dieskau with Gerald

Moore (HMV, DB 9681-82) gives a performance that touches perfection in its gentleness and clarity and, under that surface, an abundant life of word, tone and rhythm.

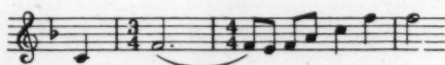
Ludwig Weber as King Mark

A singer who adds a new virtue to King Mark's oration must be a rare artist, for this is often the best-sung part of the opera. By a certain quality of voice and utterance Weber is able to enhance the noble softness and gentility to which all King Marks should aspire: for, as we know from the text and still more from the music, the monarch's hurt has gone too deep for anger or bitterness. Weber harangues Tristan with love and pity, and also favours him with a lesson in clean musical utterance by which many Tristans could profit.

On the fourth side Weber sings King Mark's part from the death of Kurwenal (what a loving, pathetic exit Wagner gives to that beautifully-drawn character!) to the beginning of the *Liebestod*; meanwhile Brangäne's interpolations are sung by Elisabeth Schwarzkopf. I have no doubt that both artists sing well; but my attention is riveted by the immeasurable beauty of the text and feeling in those seventy bars of inspiration. The orchestra is the Philharmonia and the conductor Wilhelm Schüchter. (Col. LX 8891-92.)

'Kinderscenen'

Giesecking does not play:



the reason being that, unlike some famous pianists and infamous Corner House musicians, he prefers the tune as Schumann thought of it. For the length of four sides and thirteen pieces he plays the text with the utmost simplicity, thereby achieving a performance of outstanding personality. Of this, the aforesaid famous and infamous know nothing, for it involves delicate and intent musical thought in every bar. (Col., LX 8913-14.)

W. McNAUGHT.

Round about Radio

By W. R. ANDERSON

EUGENE GOOSSENS is always welcome as conductor-composer. We heard some of his fairly recent work. The piano Fantasy-Concerto (about 24 minutes) impressively reflects some of Poe's 'Devil in the Belfry' moods. There were also two striking excerpts from his forthcoming oratorio 'Apocalypse'. This, on which he has been working for some years, is for two choirs and orchestra. The title is about the most ambitious I have heard: these revelations should be exciting! I thought the 'Ride of the Four Horsemen' the best expedition since Wagner's rather larger troupe set out.—Goossens also conducted Bax's fourth symphony, full of Nature's

creative joy. I compared his timings with other conductors'. The result is a little odd. First movement: Wood (1937) 14 minutes, Cameron (1949) 19½ minutes, Goossens 15 minutes. Second: Wood 10¼ minutes, Cameron 7¼ minutes, Goossens 12 minutes. Finale: Wood 14¾ minutes, Cameron 9 minutes, Goossens, 9¼ minutes. The totals are not far from equality: Cameron's and Goossens's are almost exactly the same; but the difference between the timings of the movements is striking. What a tonic this music is, after the dark descryings of most contemporaries! But Bax is of the past, perhaps? He will be seventy next year—and there is as yet no book on his works; apart from

Wit and Beauty : Epitaph

Two Part-songs for S.A.T.B. (unaccompanied)

BY

WILFRID HOLLAND

London: NOVELLO & COMPANY, Limited

1. WIT AND BEAUTY

ROBERT GOULD,* (1680?–1709?)

Con spirito
mf

SOPRANO
When from her Beau - ty long I've strove To free my

ALTO
When from her Beau - ty long I've strove To

TENOR
When from her Beau - ty long I've strove To free, to

BASS
When from her Beau - ty long I've strove To

ACCOMP'T
(for rehearsal only)
mf
Con spirito ♩ = 150

cresc.
doat - ing Heart, Her wit brings back my

cresc.
free my doat-ing Heart, Her wit brings back my

cresc.
free my doat-ing Heart, Her wit brings back my

cresc.
free my doat-ing Heart, Her wit brings back my

cresc.

*from *Poems*, chiefly consisting of *Satyrs and Satyrical Epistles*, 1689

Copyright, 1952, by Novello & Company, Limited

WIT AND BEAUTY

flit-ing Love, And chains it down, and chains it down by

flit-ing Love, And chains it down, and chains it down by

flit-ing Love, And chains it down, and chains it down by

flit-ing Love, And chains it down, and chains it down by

Art.

Art.

Art.

Then, when her wit I've oft-en

Art. Then, when her wit I've oft-en foil'd, I've oft-en

WIT AND BEAUTY

foil'd, With one com - mand - ing view, I'm by her

foil'd, With one com - mand - ing view, I'm by her

I'm by her Eyes a - gain be - guil'd,

I'm by her Eyes a - gain be - guil'd,

Eyes, by her Eyes a - gain be - guil'd,

Eyes, by her Eyes a - gain be - guil'd,

WIT AND BEAUTY

And

And

And Cap - tive took, - and

And Cap - tive took, - and

Cap - tive took a - new, and Cap - tive took a - new.

Cap - tive took a - new, and Cap - tive took a - new.

Cap - tive took a - new, a - new.

Cap - tive took a - new, a - new.

WIT AND BEAUTY

Her Wit a - lone_ were vain, a - lone Her Beau -

Her Wit a - lone_ were vain, a - lone_ Her_

Her Wit a - lone, a - lone_ were vain, a - lone Her Beau -

Her Wit a - lone, a - lone were vain, a - lone Her_

- - ty would not do;

Beau - ty would not do;_

- - ty would not do;_ But what the

Beau - ty would not do;_ But what the Dev-il can be done, what

WIT AND BEAUTY

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts enter with the lyrics "With Wit and Beau-ty," marked with a forte (*f*) dynamic. The piano accompaniment begins with a series of eighth notes in the right hand and a steady bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The vocal lines feature a crescendo leading to a forte (*ff*) dynamic. The lyrics "Wit and Beau - - ty, with Wit_ and Beau-ty too?" are repeated across the staves. The piano accompaniment includes a *rall.* (rallentando) and *cresc.* (crescendo) marking, followed by a *ff* dynamic. The system concludes with a final chord in the piano part.

2. EPITAPH

Anon., 17th cent.

Sostenuto
p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

Sostenuto $\text{♩} = 50$

p espress.

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

WIT AND BEAUTY

With Wit and Beau-ty, With Wit and Beau-ty, Dev-il can be done With Wit and Beau-ty too, with Wit and Beau-ty, can be done With Wit and Beau-ty too, with Wit and Beau-ty,

Wit and Beau - - ty, with Wit_ and Beau-ty too? Wit and Beau - - ty, with Wit and Beau-ty too? Wit and Beau - - ty, with Wit_ and Beau - ty_ too? Wit and Beau - - ty, with Wit and Beau - ty_ too?

2. EPITAPH

Anon., 17th cent.

Sostenuto
p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

p espress.

Our life is on - ly death! time that en - su'th Is but the death of

Sostenuto $\text{♩} = 50$

p espress.

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

time that went be - fore; Youth is the death of child-hood, age of -

cresc. *mf*

EPITAPH

youth. Die once to God, Die once to youth. Die once to God, Die once to God, youth. Die once to God, Die once to God, youth. Die once to God, to

God, and then thou diest no more. and then thou diest, and then thou diest no more. and then thou diest, and then thou diest no more. God, and then thou diest no more.

'Farewell, My Youth', we have only Robin Hull's 1932 description of the first four symphonies. We continue to issue about nine musical books a month—far too many, of course, to produce decent sales for the majority; yet men like Bax and Bloch go unchronicled. I was glad to hear even such tidings as the exasperated ether could convey of the latter's ripe 'Israel' symphony, played by the two Scottish Orchestras, the B.B.C.'s and the National. This, which lasts just over 28 minutes, is not yet in the repertory, though it is getting on for forty years of age. It needs several solo voices: perhaps that is against it. I remember an Easter performance by Wood, many years ago, as one of life's most cherishable experiences. There is something wrong with conditions which keep such a testament out of the repertory.—It was a queerly mixed hour which brought a programme consisting of Haydn, Schönberg, Holst and Pachelbel. Beat that if you can, for an odd conjunction of names! The Holst was the suite of seven part-songs, op. 44 (to Bridges's poems), for female voices and strings. Of the words I heard but a tiny percentage. Few things need more radical overhauling than words-by-radio. No one has excelled Holst's use of recitative, his light simplicity and the measured, chaste employment of modality. The Schönberg 'Music for a Cinema Scene' holds some quite good creepiness, but is defaced by foolish squeaks. It may be that there is some parallel (though in very different usage) between wilful distortion in Schönberg and in Richard Strauss. Psychoanalysts, forward!

Goossens also gave us (with Colin Horsley) Berkeley's B flat piano concerto, which is in a style at times rather self-consciously, Gallicly gay. In places he turns the Lisztian trick as deftly as anybody now writing. The work is always good company, if not epoch-marking. There is plenty of room for light-weighters.—Fricker's violin concerto (21 minutes) contains much wild, whirling cleverness, but I find its harmony scratchy, brittle, unconvincing. I get little, if any pleasure, and nothing at all to take away and remember, from such sessions with the products of a distracted, weary age, lacking hope and zest. The latter word came up in a letter to the *Scotsman*, the immediate subject being the difficulties orchestras are finding in getting support. Things, this writer suggested, were better just after the war, when we had both more money and more zest. He thought that things may mend 'when a condition has arisen to make our national life purposeful or joyous'. It is full of purposes, indeed, but they clash: and many of them are harmful. Re-reading an article by Dr. Julian Huxley, whose recent Third Programme lectures will be remembered, I found him dividing the earth's history into periods, and speaking of 'The Ice Age, the series of glacial periods from which the world is just emerging'. Musically, I should say we are entering them. . . . But nothing is clearer, as time goes on, than the folly of expecting man to be wiser than he is, in his obviously elementary stage of civilization. After all, he's only been going about a million years; give him a chance! Our art has had some grand times, and may have more. I think man would have a better chance, and a better time

altogether, if he adopted Rabelais's advice: 'Vivez joyeux!' Kabalevsky, now, seems to have taken it in his violin concerto, dedicated to Youth: but to have done so only superficially; still, any kind of mirth is welcome, though I found this rather battering; almost, it justified the misprint I found in the *Scotsman*, concerning another very lively work: its performance, said the printer, was 'high-spirited, numbustious, and . . . most apt'. I like 'numbustious': a better slip than that which allowed a quotation from Alec Rowley's 'Do's and Dont's for Musicians' to appear in my January review as 'Keep your best notes in focus', when 'beat' was the word; or than a couple in my 'D'Indy' review in February, where 'humane' lacked its final letter, and 'two' appeared as 'too'—to correct which latter slip an organist reader wasted twopence-halfpenny, thus doubly grieving my Scottish and organistic (but not my journalistic) soul.—After Kabalevsky, Medtner was a needed contrast in Russian styles: his mind is always congenial. Tatiana Preston sang songs limning distinctively a variety of emotions: old-fashioned pastorality in the sweet 'Willow' piece, so winsome; in others he exploits the full-bodied devices of a fluent dramatic sensibility, always filling his stage with colour and character. The singer was very likeable: strong, clear, firm-minded.

The lively humanity of more aristocratic, elder days was well exhibited in Rameau's 'Dardanus'. On the stage we might be bored: radio seems the ideal medium for absorbing the music (but obviously, not for assessing the dramatic values) of such works. Rameau could be rich, almost lushly so: the further exploration of his operas and opera-ballets will draw down upon the Third a succession of our benedictions.—Adrian Craft (born 1921), son of a distinguished performer-father, wrote a fantasia for oboe and string trio (the Masters Trio and John Wolfe), a short four-section continuous work, whimsical in a typical way of today, which does not leave strong impressions: the flavour seems more important than the material, or the substance created: so I feel.—Frankel's string trio is in an attractive, thoughtful vein, and is free from heavy harshness. The composer sounds like a philosopher.—One of the month's educative boons was the Piccinni programme, which showed the deftness of the composer in many spirits. One could get a much juster conception of this rather shadowy figure who was set up against Gluck, but preserved his own fresh style, so different from the German's. 'La Buona Figliuola' is based on 'Pamela': we can feel how the newer humanism appealed to this composer, whose swift, sharp pen and powerful characterization seize the attention, whether in lively lyricism or the deeper sensibility of the slumber music. We must hear a lot more Piccinni, please. Meanwhile, yet more thanks to the Third for letting us educate ourselves.

Praising the Third so highly, and being prepared, as I am, to defend it to the death against all vulgarians, penny-pinchers and mere utilitarians, I am not blind to its weaknesses, which must

occasionally be pointed out. It is sometimes dull, and it tends to be over-solemn. B.B.C. Light mirth sometimes rings hollow, but the Third need not be frightened to attempt the truer, resonant light notes. Its speakers commonly impress more by matter than manner; but I think anyone finding himself on that wave-length might well 'feel his position somewhat acutely', as they say of the first-offender in the dock. The dominance of the script is probably more noticeable there than in the other two programmes. The Third might, to my mind, extend its educational work (such work, given its constitution, is inescapable, and need not be apologized for) by loosing that grip, and teaching musically minded people how to argue. It is perhaps taken too much for granted that we Third attenders can listen to anything, and don't need arguing with. Quite a mistake. I should like some lively catechisms about a lot of the Third's music. No real debate about the values of contemporary music is allowed; it never has been since my ears were first glued to a headphone, away back nearly thirty years. And this is strange; surely, the first necessity is to debate all the often high-falutin claims of contemporary art; for there is a mournful amount of 'blinding with science', and the B.B.C. must bear responsibility for some of it—and not alone in music. It is in science, oddly, that it least seeks to blind us. Men of science can seek truth and expound it: other subjects remain in blinkers. The music-lover cannot look to the B.B.C. for even the limited degree of criticism that 'The Critics' give about other arts. The Corporation's inflexible policy of 'No music criticism' is understandable enough (however repugnant) to those few of us who have professionally studied the ways of its controllers ever since it was born, but we cannot suppose that the reasons, or lack of them, will be clear to all and sundry. One of the two main causes for the decline of faith in the B.B.C. is its failure to get into touch with all publics: it lacks democratic contacts and controls. Another, even deeper, defect is that, being free to rise above every fault of commercial journalism, it has so often fallen into the habit of behaving just like a newspaper, with the lack of candour, and often of truth, that these organs mournfully exhibit every day. The Corporation's Chairman has told an inquirer, in so many words, that the B.B.C.'s function is held to be 'to follow public opinion, not to lead it': presumably the term means 'the majority opinion'. Yet, inconsistently, minority opinion is followed in more than one matter, and propaganda is made for ideas philosophic, social, or imaginative, which are certainly not held by the bulk of our people. Whether one

thinks they ought or ought not to be held is beside the question. In music, much can be said for propaganda, in so far as it gives light, air and ether to new artistic ideas. It is when nothing but praise is given to all such manifestations that many of us object: with no effect, since the monopoly is all-powerful.

The Dolmetsch-Saxby interpretations of old music seem to me ideal. They play a few new works, which usually seem a wee bit affected: perhaps the recorder somehow makes composers act archly?—Elizabeth Poston's cantata 'The Holy Child', using a good deal of our old balladry, seems a worthy if rather square-toed example of a type of art I find a bit boring. I prefer my folkery in full native strength and starkness. One evening we had a stirring exhibition from Georgia, which showed remarkable polyphonic usages. Native singers who can't read music improvise thus in free parts—unlike the custom of any other European race. The Welsh ways, I suppose, come nearest, in impulse, though not in the archaic nature of the harmony. This land of Prometheus and the Argonauts provides also some wild energy in song, including a scream like that of a railway whistle. Some yodel-like vocalized interpolations were curious. Solos were sung with capital open-air tone: one farmer might thus entertain his neighbour several fields off.—Another form of folk-song came off much less well when Villa-Lobos's 'Bachianas Brasileiras No. 2' was played. These four movements, we were told, apply Bach's contrapuntal methods to Brazilian airs. I found the tunes tame, and the counterpoint in very poor measure. Most of the music is romantic balladry. One of the pieces, about a train, seemed very childish, with its bits of naive sound-imitation. There is some Russian influence, and very full, rather tiring, Respighi-like orchestration. This composer, on the smallish amount of his work I've heard (he is enormously prolific) doesn't appear to have much to say. Some of it sounds a good deal like bluff. I'm afraid superficial stunts do not now much excite us. Real magic came just before this. (How often one programme criticizes, corrects and puts in its place another.) Mozart's wind serenade, K.375, lights up with such easy harmonic lambency—trio, first minuet, and finale, just before last return of main theme. These moments are worth hours of more showy stuff. And when all resources fail, as sometimes they do, the cherished power remains of switching off, and so, as Stanley Sharpless neatly puts it, 'making a joyful hush'.

'The Recorder in Education': the fifth annual teachers' Course will be held at Shoreditch Training College, Cooper's Hill, Englefield Green, Surrey, on 22-29 August. The tutors will be Carl Dolmetsch, Edgar Hunt, Freda Dinn and Walter Bergmann, and the syllabus will include graded classes for the improvement of technique, supervised coaching by students of groups of students, lectures and demonstrations on teaching the recorder as a class subject and concerts and illustrated lectures. Particulars may be had from the Summer School Secretary, Wealdview, Haslemere, Surrey.

At the Royal Festival Hall on 8 May (7.30) the London Choral Society (John Tobin), with the Kalmar Chamber Orchestra, will give the first complete performance since 1748 of Handel's 'Alexander Balus'. The work has been edited from the original manuscripts.

Handel's 'Israel in Egypt' was given six performances during the latter part of 1951 by the Choir of the University of Chile with the Chilean Symphony Orchestra. The first four were broadcast.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

A Lecture will be given in the Hall of the College on Saturday, 3 May, at 3 p.m., by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's second Symphony in D minor with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free; no tickets required.

Diploma Examinations (A.R.C.O. and F.R.C.O.)
July 1952 (London) and January 1953 (London and Glasgow)

The Syllabus may be obtained from the College.

July 1952—London—Latest Dates of Entry

Last day for receiving membership proposal forms and examination entry forms and fees for new members, Thursday, 15 May. For present members—for Associateship, Thursday, 5 June; for Fellowship, Thursday, 12 June.

No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

Organ Practice

The charge for organ practice (members only) until the end of April is 2s. 6d. per hour, which must be paid at the time of booking.

Organ Practice—Special Arrangements

For the convenience of members who are engaged during the day, the organ will be available for practice from 13 May until 27 June on Tuesday to Friday evenings from 5 p.m. to 6 p.m. or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour, payable at the time of booking.

Easter Vacation

The College will be closed from Thursday, 10 April, until Wednesday 16 April (both days inclusive).

The College is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

The Mary Layton Organ Exhibition

This Exhibition is open only to women of British birth who have gained the A.R.C.O. Diploma, and is tenable for one year at the Royal Academy of Music, the Royal College of Music or the Royal Manchester College of Music, organ playing being taken as the principal study.

Full particulars and entry forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 15 May 1952. The next competition takes place in June 1952.

The Mrs. Alice Bonwick Bequest

The income of this Bequest is applied to providing the fees wholly or in part for the training of poor but deserving pupils to become organists. Applicants (male or female) must be under twenty years of age on 1 May 1952.

Full particulars with forms of application may be obtained from the College.

The William Robertshaw Organ Exhibition

This Exhibition has been founded by a bequest of the late William Robertshaw. It is open to candidates of either sex of British birth and, after allowing for administrative expenses, is of the value of £110 a year. It is tenable for three years at the Royal Academy of Music, and will be awarded after open competition, the successful candidate taking the organ as principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 15 May 1952. The next competition takes place in June 1952.

J. A. SOWERBUTTS
 (Hon. Secretary).

THE FREE CHURCH ORGANIST AND HIS PROBLEMS

By GEORGE W. SADLER

THE interests and needs of the organist whose sphere lies outside the established church have hitherto been somewhat neglected, both by the musical press and by some of the diploma-granting colleges. Even some organists' associations tend to regard the Anglican Church musician as the norm, and those of the Free Churches as brave triers but not quite 'out of the top drawer'.

There are many problems which are peculiar to the organist of a Nonconformist church, and it is the aim of this article to examine some of them and, in the light of the writer's experience as a Free Church organist, to suggest means whereby they may be overcome.

The word 'organist' is used here in the accepted sense as denoting one whose duties embrace choir training as well as service playing. It is beside the point to discuss the pros and cons of the dual office, but its superiority over the 'two party'

system would seem sufficiently widely acknowledged to justify its assumption.

The organist in the Anglican Church begins with several advantages over his Free Church colleague, chief among which is an inherited tradition. The liturgy, the very fabric of Anglican worship, is bound up with an incomparable literary and musical heritage not to be found in the simpler, though no less sincere, Nonconformist usage. Thus beauty and dignity are present before the organist has begun his work.

The organist himself, too, has a more definite status in the Established Church. He is officially in charge of the musical side of the church's worship (in spite of an occasional brush with 'musical' clergy). His work is usually considered to make sufficient demands on his time and energy to exempt him from extra-musical duties.

He is, again, more fortunate as a rule in his

instrument. Some care is taken (though not yet enough) that by its position and voicing the organ shall be given fitting dignity.

In contrast, the Free Church organist has to work with a simpler form of devotion which owes its very existence to a break-away from traditional forms and ceremonies. To his church authorities music may indeed be the handmaid of religion; but her position is too often that of the humble 'slavey' rather than the trusted retainer. The music used has to be within the comprehension of the musically illiterate, of whom his congregation, and perhaps even his choir, will include not a few.

He is himself probably an amateur, using the term in the best sense. Thus he will lack the 'professional touch' which so impresses the lay mind. (I know of one simple soul who, having a Baptist minister pointed out to him, remarked in all innocence: 'I suppose he failed in his exams. for the church'.) He will be regarded askance if he suggests that music is as important as some other branch of church work. His choir will certainly have many distractions—for it is a fact that in most Free Churches it is the keenest members who add choir work to their numerous other activities.

Let it not be thought, however, that the Free Church organist is entirely without his blessings. Foremost among these is the heartening fact that he can usually count on good congregational singing. True, he will need to direct it carefully, to prevent enthusiasm from becoming mere unintelligent heartiness. But with wise registration at the organ and a good lead from the choir, he can attain a standard of hymn singing which Anglican churches may well envy. He has in truth, virgin ground in which, with hard work and sympathetic enthusiasm, he may produce fine results. The way may be rough and his disappointments be sometimes very near to heartbreak; but the very fact that the Free Church tradition demands an utter sincerity which transcends forms and ceremonies gives him opportunity to use music, albeit in its simpler forms, as a real aid to worship.

The following by no means enumerates all the difficulties with which the Free Church organist may expect to meet, but it includes the more discouraging of them, and the suggestions offered have been tried out in practice, not without some success.

The Mixed Choir. The colour and warmth of women's voices introduce a 'part song' flavour out of keeping with church music, which was and is mainly written for men and boys. The average female soprano, too, is unable comfortably to reach the heights to which a good boy chorister can soar with ease. The trainer of the mixed choir must recognize this handicap and aim at serenity of tone, with no forcing of high notes. In his choice of music he will avoid works in which the soprano has a high tessitura. All his tact will be needed in dealing with the soprano who 'sticks out', and he must check the tendency of his choir to 'lean' on reliable voices, with disastrous results in contrapuntal music.

An Indifferent Organ. The limitations of a poor instrument are very real, and most discouraging to the sensitive man. Hard voicing and an unsatisfactory pedal department are too often met with in Free Churches. All the organist can do in

mitigation is to eschew all blatant combinations, even if it means quieter playing—in itself no bad thing. He must keep up his own musical standards by constant self-criticism and the choice of fine music for his voluntaries. There is much organ music of merit which comes off on a small instrument (or a large one minus its undesirable stops). Dr. Harvey Grace gave top marks to the music of Bach and Rheinberger in this respect.

An Unwillingness To Scrap Old Favourites for Something Better. Old favourites die hard, and much of the music heard in the Free Churches—and, be it said, in some Anglican Churches also—has prolonged its life solely on this ground. Musically worthless, it is easy to sing, requires little study and makes a certain superficial appeal to the untutored listener. The organist's answer is an unceasing, if tactful, campaign against unworthy music. His battle cry will be 'only the best is good enough'. He must show that what is good need not be elaborate or unduly difficult, though it will probably need more care in preparation than meretricious rubbish. (He will not, of course, call it that.) Simple things like Wesley's 'Lead me, Lord' or Attwood's 'Turn Thy face from my sins', sung with musical feeling and impeccable diction, make a most effective contribution to a service. In the matter of choice the organist, as a trained musician, should command sufficient respect to give his authority weight with the non-musical.

A Low Standard of Musical Education in the Choir. As has been hinted, most Nonconformist choirs consist of keen workers, possessing average voices, who regard choir work as a contribution they can make to the work of their church. Unfortunately, enthusiasm sometimes wilts at the prospect of some hard, though unspectacular, work on such subjects as sight-reading and rudiments of music. The difficulty can be met only by infinite patience and a willingness to help the backward ones, combined with a sympathy which can see the good intention through the inadequate performance. An offer to give a little private tuition (purely for love) might produce results well repaying the trouble involved.

Uncertainty of Status. The Free Church organist, on taking up his appointment, should have a water-tight agreement, preferably in writing, as to the conditions of his service. He may be told, rightly, that there are no conditions in Christian service; but there are certain business arrangements without which no organization can function efficiently. In the church's interests, as well as in his own, the organist should have a clear understanding on such matters as wedding and funeral fees, extra services, responsibility for organ maintenance, pupils and their practice. He need have no sense of inferiority; he is a specialist in a particular branch of church work and as such should have as sure a footing as the minister.

Dislike of Ceremony. The order of service in the Free Church of today has grown out of an honest mistrust of set forms of worship. Constant repetition, maintains the staunch Nonconformist, may bring in its train a mechanical insincerity; liturgical forms, by their very nature as planned exercises for the worshipper and by their accent on the priest's part in the service, may interfere

with that freedom of approach which is the essence of the Free Church view of man's relationship with God. Such reasoning merits sympathetic respect. The organist will insist, however, that there is, on the other hand, beauty in order; and that true worship calls for language, whether verbal or musical, worthy of its high purpose.

Preparation of Voluntaries. In most Free Churches it is customary to play an incoming and an outgoing voluntary at each service, plus an additional one during the offertory. The efficient performance of six musical items every Sunday, without undue repetition, and maintaining a good musical standard, may well tax the limited time of the non-professional organist. Many fall back on so-called 'extemporization', to the discomfort of musically intelligent listeners and to the detriment of their own musical souls. No condemnation can be too strong for this dreary meandering heard all too frequently. It is both lazy and irreligious. Certainly the organist must be prepared to bridge over any hiatus or to link up an awkward modulation, and to that end should possess adequate harmonic equipment. But every note played should be as purposeful as every word uttered from

the pulpit. There is no lack of organ music well adapted for voluntary use: the shorter works of Bach and Rheinberger, movements from the organ sonatas of Mendelssohn, the chorale preludes of Parry, and many admirable compositions by contemporary organists, are ideal for service use. A Bach chorale, or even a fine hymn-tune played reverently and with taste, may create the right atmosphere, and is infinitely preferable to a meaningless 'Andante religioso' or 'Interlude', however played.

The Free Church organist, then, with all his handicaps, has no reason to be or to feel in the slightest degree inferior to his brother of an older communion. Each, in his own way, may produce results of equal merit, and reap the same satisfaction in a job well done.

The aim of both is the same—*To the Greater Glory of God*, an aim that will not be realized but by a combination of devout faith and sound musicianship. Neither by itself is enough; only by possessing both can the Free Church organist—or any other—worthily fulfil the obligations of his office.

MISCELLANEOUS

Winchester Diocesan Choral Association

Festival Evensong will be sung by choirs from the Deaneries of Alton, Basingstoke, Bournemouth, Lyndhurst, Odiham and Whitchurch in Winchester Cathedral at 5.30 on 21 June. Choirs from the Deaneries of Alresford, Andover, Christchurch, Romsey, Southampton and Winchester will sing a similar service in Romsey Abbey at 5.30 on 28 June. The music is printed in full in the Association's Choral Festival Book which may be had from Whitwam's, 70 High Street, Winchester (2s. 3d., post free). Anthems include Gibbons's 'Almighty and everlasting God' and Charles Wood's 'Glorious and powerful God'. The Bishop's Church Music Day will be held on 3 May. Mr. Henry Havergal will be the speaker. Entry forms and particulars may be had from the Hon. Secretary, Nigel Rowe, Salisbury Road, Alresford, Hants.

International Congress for Church Music, Berne, 1952

It is proposed to hold a congress, the first of its kind to be held in Switzerland, for all those, of whatever creed, interested in church music. A committee has been formed under the chairmanship of Mr. A. Geering, Professor for Musicology at the University of Berne, and the suggested date is 30 August to 4 September. Prominent speakers will take part and there will be demonstrations of the historical and liturgical basis of church music and its development through the ages and consideration of modern trends. An international selection of organists and other musicians, choirs and instrumental ensembles will take part in the concerts. Interested readers should write to the organist of Berne Cathedral, Mr. K. W. Senn, for further information.

The Organ Club Handbook no. 5 is available and copies may be had from the Hon. Secretary, Mr. A. N. Arnold, 8 Wrotesley Road, S.E.18, price 4s. 3d. post free. Articles include 'The Organ World—1926-1951' by H. W. de B. Peters, 'The Bibliography of the Organ' by the Rev. B. B. Edmonds. There are a number of illustrations.

Miss Ellen M. Cooper celebrated her hundredth birthday on 14 March when she was presented with a cake from the Musicians' Benevolent Fund. She is the oldest living Associate of the Royal Philharmonic Society of which she has been a member for over seventy-two years. She has been a church organist for over seventy years and retired at the age of eighty-four with a testimonial sent by the Bishop of London.

Mr. Conrad W. Eden gave the opening recital on 26 February at the dedication by the Dean of Durham of the new organ in St. Luke's Church, West Hartlepool. The organ is a two-manual with tubular pneumatic action throughout and was originally installed in the chapel of Monkton Combe School, Bath. It was adapted for and erected in its present site by the original builders, Messrs. Bishop.

At the Birmingham Bach Society's meeting in Birmingham Cathedral on 20 February the programme included the 'Schübler' chorale preludes and the Toccata and Fugue in F (played by Anthony J. Cooke), the motet 'Be not afraid' for double choir and Parry's four 'Songs of Farewell'. Dr. Willis Grant is the conductor. The Society announces a performance of the St. John Passion for 2 April.

A performance of Britten's 'Saint Nicolas' was given in St. Michael's Church, Tenbury, on 2 March, by the combined choirs of Tenbury Musical Society, St. Michael's College and St. Michael's College Commoners with students from the Worcester Training College. The conductor was Maxwell Menzies.

Evensong will be sung in St. Anne's Church, Brondesbury, on 9 April at 8.15 by the St. Anne's Singers in celebration of their first birthday. The service will be to Moeran in D and the anthem will be Gibbons's 'Jesu, grant me this I pray'.

Tallis's 'The Lamentations' will be sung by the Renaissance Singers in St. Marylebone Parish Church on 5 April at 3.30.

A recital of choral and instrumental music was given in Barnsley Parish Church on 28 February by the church choir, Dr. R. Tustin Baker (organ) and John Taylor (violin). Kenneth Shaw conducted.

The full choir of the London Choir School and St. Michael's College, Bexley, is leaving for a tour of Germany on 15 April. Recitals of both church and secular music will be given. Roy E. Gregory is the conductor.

A series of four recitals was given in Holy Trinity Church, Leamington Spa, during February by Harold Dexter (organ), Florence Astley and Dilys Lewis (violins), Margaret Astill and Michael Parsons (singers).

A recital was given in St. Mary's Cathedral, Edinburgh, on 26 February, by the Salvation Army Gorgie Band and Male Voice Chorus (Bandmaster, Alex. Thain), the Cathedral Choir and Dr. Robert Head.

The Chelmsford Singers announced a performance for 29 March of the St. Matthew Passion in Chelmsford Cathedral with Geoffrey Becket at the organ and Stanley Vann conducting.

The 'St. Luke' Passion attributed to Bach will be sung in Christ Church, Gipsy Hill, Upper Norwood, on 9 April at 8.0 by the combined choirs of Christ Church and the Upper Norwood Methodist Church.

On 1 March in St. Marylebone Church the Renaissance Singers (Michael Howard) gave a programme which included Tallis's *Te Deum* and Dufay's *Missa 'Caput'*.

A Short Bach Passion (St. Matthew), arranged and edited by W. G. Whittaker, will be sung in St. Paul's Church, Onslow Square, on 11 April at 7.0. Mr. Allan Brown will be at the organ.

The Hampstead Choral and Orchestral Society gave a performance of Bach's Mass in B minor in Hampstead Parish Church on 11 March, Ralph Downes was at the organ and Martindale Sidwell conducted.

Schubert's Mass in G and Graun's Passion will be sung by the Charlton House Choral Society with a string orchestra at Charlton House, S.E.7, on 5 April, at 7.30. The conductor is Denis Williams.

Charles Wood's St. Mark Passion will be sung in St. Michael's Church, Framlingham, on 4 April at 7.30. Alan Hall will conduct with Harold Hall at the organ.

Appointments

Mr. Philip Longes, Church of Holy Cross, West Barnes Lane, Merton.

Mr. Dennis R. Mathew, St. Giles's, Camberwell.

Mr. Oswald G. F. Peskett, St. Paul's Church, Covent Garden.

Mr. William E. Warner, Parish Church, Grasmere, Westmorland.

RECITALS

(SELECTED)

Dr. Dennis J. Chapman, Municipal College of Technology, Manchester—Concerto in B flat, *Handel*; Trumpet Minuet, *Hollins*; Grand Choeur, *Guilmant*.

Mr. Michael Fiddaman, Museum Street Methodist Church, Ipswich—Toccata and Fugue in D minor, *Bach*; Concerto no. 10, *Handel*; Reverie, *Harris*; Chorale prelude on 'Winchester New', *John E. West*.

Mr. Reginald Kell, Museum Street Methodist Church, Ipswich—First movement from Sonata, *Elgar*; Fugue in G, *Krebs*; 'Rhosymedre', *Vaughan Williams*; Toccata, *Rowley*.

Mr. Kurt Burghaus, St. Andrew's Cathedral, Glasgow—'Dorian' Toccata (second movement), Trio Sonata no. 5, Pastorale, two Chorale preludes, *Bach*; Little Fugue in C, *Böhm*; Two movements, Concerto in B flat, *Handel*.

Mr. Keith Bond, Jesus College Chapel, Cambridge—Toccata in F, *Buxtehude*; Canonic variations on 'Vom Himmel hoch', *Bach*; Fugue on the Kyrie, *Couperin*; Basse et Dessus de trompette, *Clérambault*; Variations on an original theme, *Flor Peeters*.

Mr. Gavin Brown, Brighton Parish Church—*Bach* and *Franck* programmes.

Mr. Clifford Harman, Archway Central Hall, Highgate—Prelude and Air, *Purcell*; A Fancy, *Harris*; Allegro maestoso (Symphony no. 3), *Vierne*; Prelude and Fugue in D, *Bach*; Suite Gothique, *Boëllmann*.

Mr. W. D. Bernard, Gilfillan Memorial Church, Dundee—Fugue in A minor, *Bach*; Humoresque, *Yon*; March on a theme of Handel, *Guilmant*; Introduction and Passacaglia (Sonata in E minor), *Rheinberger*; Marche Héroïque, *Bernard*.

Dr. H. Lowery, South West Essex Technical College—Toccata, *C. P. E. Bach*; Canzona, *Frescobaldi*; Three chorale preludes, *Bach*; Andantino, *Vierne*; Prelude and Fugue in C minor, *Healey Willan*.

Mr. Russell Green, Streetly Parish Church—Chorale preludes, *Bach*, *Brahms*; Humoresque, *Yon*; Chorale fantasia, *Parry*; Scherzetto, *Vierne*; Prelude, Fugue and Variation, *Franck*; Toccata, *Gigout*.

Mrs. Emma Bowman Leaver, Church of the Sacred Heart, Paignton—Choral and Variations (Sonata 6), *Mendelssohn*; Sursum Corda, *Elgar*; Two Trumpet Tunes and Air, *Purcell*; Fantasia and Fugue in G minor, *Bach*; Villanella, *Ireland*; Toccata in D minor, *Albert Renaud*.

Dr. F. T. Durrant, St. Mark's Church, N.W.—Prelude and Fugue in B minor, *Bach*; Choral no. 1, *Franck*; Two preludes (op. 50), *Ernest Walker*; Melody in G minor, *York Bowen*; Passacaglia (Sonata in E minor), *Rheinberger*.

Mr. Allan Brown, St. Paul's Church, Onslow Square—First movement, Symphony in F minor, *Widor*; Elegy, *Parry*; Requiem æternam, *Harwood*; Elegy, *Thalben-Ball*; First movement, Symphony in G minor, *Widor*.

St. Peter's Church, Colchester—Suite Gothique, *Boëllmann*; Introduction and Fugue, *Reubke*; Fantasia on 'Hanover', *Lemare*; Toccata and Fugue in D minor, *Bach*; A Song of Sunshine, *Hollins*; Finale in B flat, *Wolstenholme*.

Miss Margery Horn, South West Essex Technical College—Fantasia and Fugue in G minor, *Bach*; Choral in A minor, *Franck*; Allegro cantabile, Symphony no. 5, *Widor*; Toccata in G, *Dubois*.

Miss Phyllis Roberts, Cathedral of St. Mary and All Saints—Prelude and Fugue in C minor, *Bach*; Toccata for the flutes, *Stanley*; First movement, Sonata in D minor, *Rheinberger*; Pastorale, Sonata no. 1, *Guilmant*; Choral in A minor, *Franck*; Folk Tune, *Whitlock*; Introduction and Fugue, *Reubke*.

Mr. Arthur M. Stacey, St. Leonard's Church, Streatham—Voluntary in G minor, *Stanley*; Two Elegies, *Thalben-Ball*; Sonata in A, *E. J. Hopkins*.

Portsmouth Philharmonic Society under John A. Davison is to perform Beethoven's ninth Symphony at Central Hall, Fratton, on 17 May at 7.0.

Letters to the Editor

Constant Lambert

I have been entrusted with the task of writing the life of the late Constant Lambert.

May I ask that anyone who has letters, photographs, or other documents which may bear upon his life and work would do me the honour to place them at my disposal? Personal reminiscences would be equally welcome.

Copies of such material would be made at once and the originals returned to their owners.

60 Corringham Road,
N.W.11.

HUBERT FOSS.

The B.B.C. Hymn-Book

It was good to read Dr. Heathcote Statham's fair and scholarly review of the new B.B.C. Hymn-Book in January. Particularly commendable are his remarks on the Metrical Psalms. While he went as far as he dared concerning the lack of tunes by our latest composers, Erik Routley appears to go rather too far in the other direction in his February letter. No one wishes to dispense with Vaughan Williams; but what, for instance, of Gustav Holst's 'Cranham', 'Bookend', 'Sheen', 'Theodoric' and a jolly good adaptation of an old English March in 'Prince Rupert'? I hope Mr. Routley does not consider John Ireland's 'Love Unknown' out of place in a hymnal. Such tunes as these so splendidly sung from our studios would create new interest and help the forward trend that is so much needed. Choirmasters all over the country might be asked to try this or that new tune heard on the air!

However, each of the two criticisms has its value. It is true that comparatively few really useful hymn-tunes have come from the pens of our great contemporaries. Yet it seems desirable to have some new specimens of hymn-tune writing by such composers as those mentioned by Dr. Statham, whose names have little or no significance to most of the folk who sit in our pews. We should nurture every good taste from whatever age. It seems ungrateful not to do so with our contemporaries and so promote the venturesome spirit. Some modern tunes never will 'catch on' however musically interesting they may be; but there are also a host of 'harmony book' tunes which have rarely, if ever, been used—fortunately! The latter take up more valuable space in most of our bulky hymnals than do the former.

WALLACE MADGE.

A Universal Psalter

I think if your correspondent Mr. Geoffrey Mendham gets a copy of the New Cathedral Psalter no. 73 which contains all the Psalms to various well-known chants printed with them, he will get entire satisfaction for himself. There is an admirable Preface which tells us the main object is simply to put a system of pointing as careful, intelligent and complete as possible within the reach of all ordinary choirs and congregations. Excellent examples are to be found on pp. vi to xi. A

Universal Psalter would become too monotonous, and in all probability the cathedrals and churches who sing the music would disagree on the pointing. In this case there is no need for a separate chant book and that awful wagging of the head between psalter and chant book that indicates lack of knowledge of either chant or psalm. I think choirs have got what they want in no. 73, beautifully compiled and with fine clear printing of every word and note.

JOHN H. BERRY.

Melody Required

An Australian gentleman almost ninety years old has asked me, through a mutual acquaintance, if I can find for him a melody which was already old when he knew it as a boy. He believes that it was written in Wordsworth's time, and was, he thinks, dedicated to Dorothy Wordsworth. The words, as he recollects them over the years, are as follows:

I think of you the night the fiddlers came
With snowflakes on their shoulders.
Rafters gleam.

Slaid Williams sat bemused by the flame.
But you are lost in memory and in dreams,

And when they played the time when we were young.
Can any of your readers help me in this matter?

J. W. DUARTE.

20 Lytham Road,
Levenshulme,
Manchester, 19.

Tracker Organs

Fifty years ago, when organists were encouraged and expected to know something of the inner workings of their beloved instruments, Dr. Hinton (in his 'Organ Construction') quoted, 'Playing on tubular or electric action is like kissing by deputy', and he referred to electric or pneumatic work for small organs as 'steam cranes to lift flies'.

What would the worthy Doctor have said of the wardrobe-sized organs with electric action which we constantly encounter nowadays?

But *are* tracker organs built now? Even the smallest firms seem to have gone 'all-electric'. My experience has been that whereas their complicated successors have been reconstructed several times, the old tracker organs themselves are still doing duty in some other building, and look like lasting another fifty years. There is much to be said for these veterans. If the player wants greater power he has to use more (as on most other instruments). He has to contribute something himself, whereas with modern 'assisted' action the efforts of a rabbit or a rhinoceros produce the same result.

In the work already referred to a well-known firm of organ-builders advertised 'organs of two or more manuals and pedals. Prices from £250'. Allowing for the universal rise in cost of labour and materials it should be possible to acquire a comparable tracker organ for, say, five times that amount. But is it?

F. ELLISON JONES.

The Workers' Music Association will hold its third Summer School for Brass Bandsmen at Losehill Hall, Castleton, Derbyshire, on 7-14 September. Leonard Davies will be the director and Dr. Denis Wright will be among the visiting tutors. The inclusive fee is £6 15s. and accommodation is limited to forty resident students. Particulars may be had from the W.M.A., 17 Bishops Bridge Road, W.2. A stamped addressed envelope should be sent.

The L.C.C. has decided to set up a new plaque to commemorate the residence of Handel at 25 Brook Street. The plaque erected by the Society of Arts in 1875 was in poor condition. The new tablet will be of glazed encaustic ware which does not deteriorate after exposure to the London atmosphere. There will be no ceremony. Readers are reminded that Handel lived at the address from early in 1724 until his death in April 1759.

Music in the Foreign Press

Music in Japan

Tomojiro Ikenouchi contributes to the January number of CDMI (Bulletin du Centre de Documentation de Musique Internationale) a survey of tendencies in contemporary Japanese music, and incidentally explains the origin of that widespread cultivation of European music in Japan which dates from long before the war and the Occupation. ('Tokyo has several symphony orchestras which give concerts regularly; and one can hear recitals almost every evening.')

Two years ago the National Conservatoire of Music at Tokyo celebrated its seventieth anniversary. In the first period of its history, European professors, notably Germans, were brought over to teach the first students who became professors in turn. The most brilliant stars of this generation were sent to Europe and, after advanced studies, returned to Japan.

Japanese military bands were developed similarly, but mainly under French guidance. But, side by side with this cultivation of European music, the truly national music has continued to preserve its own traditions, though its champions have been overshadowed by the European party. Attempts are consequently being made to reconcile the two viewpoints:

An important group of Europeanized composers are trying to create a new music appealing to Japanese ears. But there are great difficulties, for they wish to conserve the sonorities and values of European instruments and ensembles which are very different from the Japanese. To tell the truth, their present endeavours are still unfortunately in the phase of imitation. . . . From a technical point of view, our efforts for the creation of a new national music rest on no deep foundation. . . . Despite the views of certain Europeans, I think we ought at all cost to keep clear of everything that recalls the 'folkishly picturesque' and the facile clichés evoking 'Fujiyama' and 'geishas'. On that point I know I am expressing the views of our modern composers.

Metastasio's 'Aida'

In a number of the Mexican quarterly *Nuestra Musica* (vol. V, no. 4) which has reached us rather belatedly, Adolfo Salazar draws attention to the fact—which seems, most oddly, to have escaped the notice of historians of opera—that Metastasio's libretto, 'La Nitteti', has a plot essentially identical with that of 'Aida', being based on the same historical incident. Yet another curious oversight in connection with the same libretto: while the settings by Jommelli, Hasse, Sarti and Sacchini (particularly the last) are often listed—there is even a gramophone record of two songs from the Sacchini opera—the original composition has been totally forgotten. (Loewenberg's 'Annals' are not at hand, so we cannot say whether he too failed to notice it.) The libretto was commissioned in 1754 by Farinelli, then at the Spanish Court, and entrusted by him to the Neapolitan, Niccolò Conforto, whose version was performed on 23 September 1756, and proved so successful that it was brought out in a Spanish translation at Cadiz three years later.

'Asiatic Origins of the Christian Litany'

In an article bearing this title in *La Rassegna musicale* for October 1951, Armand Machabey observes that the formula of the *Kyrie*, 'the response *par excellence* of the Litany', is derived from a pre-Christian Greek invocation and that in some regions the Christianized Greco-Syrians preserved as late as the fifth century the custom of saluting the rising sun with the final

formula of the Trisagion, 'Eleison emas'. But 'the recited Litany is only a degeneration from the sung Litany'. Liturgiologists are agreed that the Greek term *Litaneia* figures for the first time in the writings of St. Basil, that is to say in the fourth century and in the region, once Assyrio-Hittite, of Caesarea; moreover the curious *Peregrinatio Etheriae*, which gives particulars of the liturgy of the Church of Jerusalem towards the end of the fourth century, makes definite mention of the use of the Litany *Kyrie Eleison*. . . . But the very form of the Litany, not only its opening formula and its name, is derived from earlier civilizations, older than the Greek. Machabey has collected from the publications of English and French orientalists—Lang-done, Thureau-Dangin, Fossey and others—a number of psalms or prayer forms which clearly anticipate points in the Christian Litanies: for instance, four verses in a Sumerian 'Psalm to Enlil' have an invariable formula of response analogous to 'Ora pro nobis' which may be regarded as a relic of a magic incantation, and a 'Hymn to Tammuz' (worshipped at Uruk about 2800 B.C.) which has both a uniform 'ritornello' and the enumeration of a list of deities. Machabey cites various other examples—including the (surely rather doubtful?) invocation of Baal recorded in 1 Kings xviii. 26, and (more convincingly) the 136th Psalm—and concludes that the ancient type of litany—

. . . spread from Mesopotamia throughout the Near East, long before the Christian Era, with Sumerian-Babylonian religions which dominated those regions from the fifteenth century B.C. New Christianity arose in a mystical region where Mesopotamian rites had long been diffused and were reflected in particular by the tendencies of the Hellenized Jews and introduced by them into the new sect. On the other hand, the Fathers of the Church, from the second century onward, worked and wrote at Antioch, Ephesus, Caesarea, etc., that is to say, in regions already under Assyrian influence; and in Phrygia Christianity met the cult of Cibeles

—whose religious ceremonies 'included true litanies dedicated to the *Magna Mater* and to Attys, invoked with appellatives similar to those of our Litanies to the Virgin'.

Justice for Clementi

In the same number of *La Rassegna musicale* Vincenzo Terenzio draws attention to the high musical value, the real poetry, of many pages in the 'Gradus ad Parnassum' of Muzio Clementi, whose bi-centenary occurs this year. (The article is inadvertently headed: 'For the second anniversary of the birth . . .')

This collection of a hundred studies cost Clementi several years of labour, during which he composed and published his best, or at least his most painstakingly written, piano sonatas from op. 40 to op. 46. Apart from a number of extrinsic affinities—in the 'Gradus' one finds pieces such as no. 58 which are true sonata movements—these two groups of compositions have in common a rigorous coherence of style, marked by incisive periods, a love of precise outlines and clear, balanced structure. A form so careful and exact, in an artist like Muzio Clementi, is not merely a manifestation of eighteenth-century classicism but is above all a sign of internal conquest which has led to serene spiritual mastery.

Brahms and Max Klinger

Writing on 'Brahms's Sound-World' in the November-December number of the *Oesterreichische Musik-zeitschrift*, Roland Tenschert points out that Brahms's preference for line rather than colour is shown not

only in his music but in his tastes in the visual arts. He cites his correspondence with Max Klinger:

In a letter to the artist he writes: 'I have long wanted to tell you what great pleasure I have derived from the thought of being able to see your fantasies on the title-pages of my compositions. The whole style of your art—your rich fantastic invention, which is at the same time so beautifully serious, so significantly profound, and which so beautifully allows one to think further and imagine further—all this seems here so suitable to open the way to music.' On another occasion Brahms writes of his being unable to get out of his mind Klinger's 'fantasy' for the Cello Sonata and goes so far as to assert: 'Often I envy you with your pencil for being able to be more precise, often I am glad that I do not need to be.' Now Klinger was first and foremost a master of the most diverse graphic techniques, and line-drawing, modified in many ways by the chosen material, is the principal feature of his art. Is it not notable that he in particular should have been repeatedly inspired by Brahms's music and that he should have earned the master's warm praise for his title-pages to Brahms's works, his 'Brahms-Phantasie' and the cycle 'Amor und Psyche'?

A New Norwegian Opera

'In Norway opera is still a homeless art-form', complains Kristian Lange in the first number of *Nordisk Musikkultur* (which combines the former *Dansk Musiktidsskrift* and the Swedish *Musikrevy*), so

it is hardly surprising that 'most Norwegian composers do not concern themselves with this type of music':

But there is one exception, Arne Eggen. It is eleven years since a new Norwegian opera was seen on the stage of the National Theatre [at Oslo] and that too was a work by Arne Eggen. . . . the opera 'Olav Liljekrans', based on a youthful work by Henrik Ibsen, with a medieval Norwegian subject.

Now Eggen's 'Cymbeline' has just been produced at Oslo. (No date is mentioned in the article.)

The text is based on Henrik Rytter's New-Norwegian translation, but the composer himself has planned and shaped the libretto; in one or two instances he has introduced passages from 'The Winter's Tale'. The opera has occupied him for a long time; as long ago as 1944 he was in touch with Henrik Rytter concerning it.

Lange sums up that, although 'Eggen has in earlier works given many proofs of his ability to write dramatically effective music . . . he is very much a lyricist' and here he has failed to make the most of the big dramatic situations or to make clear contrasts in the characterization of persons and situations. Moreover he is essentially a nationalist, which was to the advantage of 'Olav Liljekrans' and his oratorio 'King Olav' but is a handicap in setting Shakespeare. Modal melody—helped out with three Celtic folk-songs from Heinrich Möller's collection—is mated with late-romantic harmony, impressionistic parallel seconds, and abrupt key-changes. BABEL.

ALFRED EINSTEIN (1880—1952)

In an age of advancing musical scholarship Alfred Einstein was always a leader. His range was singularly wide, and in a rare degree he blended learning with humanism, critical insight with the power to muster and to systematize facts. Scholar and artist stand side by side in his two great Mozart studies. His revision in 1936 of Köchel's *Verzeichniss* is a monument of industry and of precise, intimate knowledge that has entirely superseded the great original. A few years after this, with scholarship now as auxiliary, he wrote his deep and sensitive study entitled 'Mozart: his Character: his Work'. It is by virtue of these books, before others, that the name of Einstein will remain familiar and honoured in the general world of music. In the scholastic world a like place is held by his three-volume treatise 'The Italian Madrigal', the result of a lifetime's research in which scholar and artist are equal partners.

Alfred Einstein was born in Munich, where he took his Ph.D. degree at the University. Works of research brought him into prominence and led to his appointment in 1919, as editor of Riemann's *Musiklexikon*, of which he brought out the ninth, tenth and eleventh editions. His name was first made known in this country by the articles that he wrote for the 'Dictionary of Modern Music and Musicians'. He was, with Hugo Leichtentritt and Adolf Weissman, a member of the German committee for the preparation of the dictionary, and he translated the whole work for the German edition. From 1918 until he left Germany he was editor of the *Zeitschrift für Musikwissenschaft*, and from 1927 he was chief music critic of the *Berliner*

Tageblatt. His German publications include books on Schütz and Gluck; he also edited two volumes of *Denkmäler der Tonkunst in Oesterreich*.

With the coming of the Nazis he was unable to remain in Germany. After a short stay in England he went to live in Italy; and in 1939 he took up permanent residence in the U.S.A., where he was appointed Professor of Music at Smith College, Northampton, Mass.

While he was in England a group of English critics translated his 'Short History of Music' (written in 1917) as a gesture of friendship. That volume, published by Cassell, reached its fifth edition in 1948.

The book 'Mozart: his Character: his Work', completed in 1944 and translated by Arthur Mendel and Nathan Broder, was published in the U.S.A. and in England (Cassell) in 1946. 'Music in the Romantic Era', published in England by Dent, appeared in 1947. 'The Italian Madrigal'—nine hundred pages of text in two volumes and a third volume containing ninety-seven complete madrigals—was brought out by Princetown University Press and the Oxford University Press in 1949. Last year Einstein added an unexpected coda to his achievements with a volume of nearly four hundred pages on Schubert (translated by David Ascoli, Cassell) that revealed yet another life-time's enthusiasm. Like his Mozart, this is a study of 'his character: his work'—with Deutsch's volume for its Köchel.

The quality and stature of Einstein's work cannot be set forth in summary. There is, however, little need for tribute; the books stand on the active shelf and will remain known. His death is a very great loss, for at seventy he was in his prime.

Summer Academy at Salzburg

During the forthcoming Festival the Salzburg Mozarteum will hold an International Summer Academy for tuition in music. Students from all parts of the world are invited to join for the furtherance of their musical education. The courses will be held from 21 July to 30 August. Particulars from the Mozarteum, Salzburg, Austria.

A three-day course in Chamber-Music Ensemble for string players has been arranged by the British Federation of Music Festivals to be held in London on 16-18 April. Applicants should be able to read their parts in one of the following: Haydn's op. 76, no. 4: Mozart's K 515 (quintet); Beethoven's op. 18, no. 4. Particulars and application forms from the Federation, 106 Gloucester Place, London, W.1.

London Concerts

Society for Twentieth-century Music

On the way to the Society's second meeting in Hampstead Town Hall on 11 February, my companion explained to me that the programme I was eager to hear was really only the sort of thing that the I.S.C.M. used to do before the war—that Milhaud's 'Machines Agricoles' (1919), Stravinsky's 'Three Japanese Lyrics' (1913) and 'Pierrot Lunaire' (1912) belonged to the twenties and thirties, not to 1952. I replied to her that works like the Milhaud, and Varèse's 'Octandre' (which was played at the first meeting) were ones I'd read about since I was first interested in music, so that naturally I wanted to hear them; and that Schönberg's 'Pierrot' was a great work too seldom performed, and well worth a longer pilgrimage than to Hampstead. It may have been this same mixture of curiosity and admiration for the masterpiece that filled the Town Hall so that people were standing along its sides. And 'Pierrot Lunaire' was so well done, by Hedli Andersen and the London Symphony Orchestra Chamber Ensemble with Peter Stadlen directing from the piano, that—to judge by audience reaction—everyone seemed to agree that it was a great work. In the two other performances of 'Pierrot' I have heard, Erika Stiedry-Wagner's on records with Schönberg directing, and Marya Freund's, the *Sprechstimme* has always been pitched below the written indications. I wasn't following this one in score, but Miss Andersen seemed much nearer the notes, and certainly patterns like those formed by the two lines, voice and flute, in 'Der kranke Mond' were realized with more beauty and more tellingness than in other accounts. The work was overwhelming in its effect and utterly convincing. Miss Andersen's declamation was indeed often 'reminiscent of song', and seemed to sustain the pitch of the notes rather more than Schönberg in his preface would seem to require; but then generally, the nearer *Sprechgesang* is to *Gesang*, the more effective it seems to be—provided that the initial differentiation is once apparent. In 1952 it seems rather late to be acclaiming 'Pierrot Lunaire'; can it now be treated as a 'standard work'? In this performance it certainly exercised its legendary spell.

Elisabeth Lutyens's 'Concertante for five players (eight instruments)', given its first performance in the same concert, was inspired by hearing 'Pierrot' at the Palermo festival. Seven players in fact were playing (flute and piccolo, clarinet, bass-clarinet, string trio, and piano), but they did not all seem happy in their performance. The work, in seven concise and varied movements, is uncompromising in its serious intention. It commands instant attention, and sustains it, though somewhat inflexibly. Perhaps it is old-fashioned to seek for points of repose amid such tension—though in Schönberg they can generally be found. A second hearing of Miss Lutyens's Concertante may reveal a more attractive aspect: certainly it is arresting enough to be awarded more performances.

Stravinsky's 'Trois Poésies de la Lyrique japonaise', written the year after 'Pierrot' appeared, represent the closest convergence of his and Schönberg's idioms. They cannot be classed among his best works. The usual sure fashioning is there, but the *pointilliste* accompaniment, for nine instruments, is incohesive. Milhaud's 'Machines Agricoles', the notorious setting of items from an agricultural manufacturer's catalogue, showed in its seriousness ample justification of the composer's claim: 'what had inspired me had also inspired older composers to sing of the harvest, the vintage and the good ploughman'. But the actions of the Combined Harrow-Graindrill and Planter and the Subsoil and Drain-Cleaner are more predictable than the seasons, and in their monotony of method Milhaud's songs, though always agreeable, came to bear a

machine-made aspect, a cellophane blandness. Both these and the Stravinsky songs were sung by Margaret Field-Hyde.

The Society for Twentieth-Century Music has made a splendid start. The programme with seventeen pages of informative text (one shilling) deserves mention for praise; though it was a pity that Richard Gorer's flippancies could not be dropped, and room found to squeeze in the German words of 'Pierrot Lunaire' beside the translation.

A. P.

For the Society's third concert a good audience was present at the Hampstead Town Hall on 3 March to hear a sonata for timpani, a couple of wind quintets, and a group of songs. An unusual programme, it showed that the names of Schönberg and Gerhard are in high favour with contemporary music enthusiasts; and surely the fine playing of the wind group led by Dennis Brain had its part in the strong applause for the two quintets. Anyhow, present-day audiences (in London, at least) seem to react more warm-heartedly to the music of this century than they were supposed to twenty or thirty years ago: nowadays one rarely hears of a new work being hissed by the public, though one may see stony indifference (as at the recent Albert Hall 'Mathis') by a few bewildered souls who seem to have wandered into the hall on the wrong night. But these Hampstead audiences know what they like, and on the whole, the Society has chosen very well for them. All the less need for the excellent and informative programmes to complain of 'neglect' and 'misunderstanding' of these composers.

Terseness and economy are not characteristics of Schönberg's 1924 Wind Quintet (op. 26), which takes about forty-five minutes to perform. One of Schönberg's earliest works to make conscious use of the twelve-note system, it seems to suffer from the attempt to pour the natural flux of ideas arising from the basic row into the big shell of sonata form. The first two movements go on longer than is necessary, though the slow third movement and the final rondo show increased rhythmic inventiveness and a greater opportunity for solo work. The need for variety of colour in a piece of this sort seems to have eluded Roberto Gerhard, whose unpublished Wind Quintet, dedicated to Schönberg in 1928, ended the programme. Little fragments of Spanish tunes and the swift alternation of flute and piccolo in the final *allegro* add piquancy to the score; but the humour is curiously grotesque, like the rattling of old bones in a dried gourd.

The most novel work of the evening was Daniel Jones's 1947 Sonata for timpani, the outcome of some experimenting in achieving structural unity through a sequence of different metres (see *Score* for June 1950). Although the drumming was bound to suggest the jungle, Jones's work is not really barbaric: it is highly civilized, intricate, fascinating to follow. Aesthetically, it does not seem to satisfy the demands of music (but look at Cowell and his experimenters!). At any rate, it was resoundingly played by Gilbert Webster, with full attention to the swift changes of tuning between the four movements and the subtle varieties of accent and dynamics.

Four songs by Bernard van Dieren: (1) 'Weep no more, sad fountains', (2) King James I of Scotland's 'Spring song of the birds', (3) Heine's 'Der Asra', and (4) Charles I de Valois's 'Rondel' were sung by tenor René Soames with Frederick Stone at the piano. Eclectic in poetic taste and rather weakly impressionistic in musical idiom, van Dieren did not make much of a showing against the more forceful modernism of the rest of the programme; but with a stronger interpretation by the singer, who was hoarse when he reached the

fourth song, the delicate tints of these little water-colours might have emerged.

The Society's next concert, on Monday, 7 April, will include works by Fricker, Warlock ('The Curlew'), and Roman Palester; and will present the first performance in England of Aaron Copland's Sextet for clarinet, piano, and string quartet.

RICHARD REPASS.

L.C.M.C. Concert

Two first performances by young British composers were played at the second concert of the L.C.M.C.'s present season, held on 26 February in the R.B.A. Galleries; the work that made the greatest impression was Schönberg's string trio, op. 45, a composition lyrical and tender, which even the enemies of twelve-note writing should find appealing and persuasive. It was hardly successful planning to let this be preceded by two other string trios, Lennox Berkeley's of 1944, beautifully written but slender of content, and Imogen Holst's, unindividual in idiom.

Prof. Edward Dent, president of the L.C.M.C., announced the award to Don Banks, an Australian composer, twenty-eight years old, of the Edwin Evans Memorial Prize for 1952. The winning work, a duo for violin and cello (which will represent Australia in the I.S.C.M. Festival at Salzburg this June) was then played. It showed a talent for fluent and vital part-writing, and some melodic felicity, but its impetus, particularly in the last movement, was weakened by the unimaginative quality of the rhythm. Another work by Mr. Banks which showed the same virtues and faults in more marked form is considered below in another notice.

Iain Hamilton, the young Scots composer, has been displaying his considerable virtues—and some faults—to Londoners in several works lately. I wrote in these columns last month of his impressive prize-list and of his string quartet. Mr. Hamilton was last year's Edwin Evans prizewinner (with his clarinet nocturnes); the new composition played at this L.C.M.C. concert was a flute quartet. It is an uneven work, but attractive of aspect. The first movement presents a sparkling play of melodies, in a bright clear texture, like the play of light on running water. The second movement has a beautiful and imaginative ending; but surely the English Chamber Music Players took it too slowly? The medium hardly seemed to carry the weight of import they strove to impart, but I don't believe it was meant to. The ensemble too seemed to come a little unstuck in the finale, which in any case has so much rushing about for the flute that the sense of direction is often lost.

Other New Music

Frank Martin is at present a composer much admired, though little of his work has been heard in England. 'Ariel', a setting of verses from 'The Tempest' for mixed choir, will well repay the attention of progressive choral societies. 'The Life and Death of Cornet Rilke', a song-cycle with orchestra which Elsa Cavelti sang here last year was impressive, but seemed too long. On 29 February in the Wigmore Hall this Swiss contralto introduced another cycle, Six Monologues from Hofmannsthal's 'Jedermann', which the composer accompanied at the piano. The music seemed regrettably easy to parody, not because it was so strikingly individual that imitation is easy, but because all six monologues, all six monotonous and moderato monologues, were constructed in the same rather obvious way—chords in slow-paced progressions on the piano accompanying a straightforward declamation that moved for the most part through a narrow range. Mme. Cavelti is a singer with a fine stream of tone, serious, highly intelligent, perhaps a shade stolid in interpretation (Schubert was inclined to sound like Brahms); but Covent Garden may well find in her their Brangäne.

By hurrying from the Wigmore Hall across to the I.C.A. in Dover Street I caught the second half of a

concert of music by Australian composers: three poems from 'Die Chinesische Flöte' set with great charm by Douglas Gamley—lessons learnt from strict twelve-note most happily used in non-strict style—a work for the B.B.C. to repeat; and Don Banks's divertimento for flute and string trio. Like his violin and cello duo played a few days before, this showed firmness in the contrapuntal writing; but in point of rhythm it was for stretches intolerably boring. Having found a figure, Mr. Banks clung to it, squeezed it dry, and then continued to proffer the husk that was left.

In the Holst Room of Morley College, on 9 March, Maria Lidka and Margaret Kitchen played a violin sonata by Hans Werner Henze, a German of twenty-five whom report has named as the most promising and brilliant composer on the continent today. After report had said so much, there were passages in the sonata which seemed disconcertingly conventional; but it is certainly a good work. Hindemith principally lies behind it, and also a youthful romanticism, a sensuousness (particularly in the second movement, 'Nocturne') which is attractive. There was no lack of compulsive rhythmic urge. The performance of Peter Fricker's violin sonata, in the same programme, confirmed that it is a deeply imaginative piece of writing, filled with beautiful and serious sounds, determined and purposeful, yet not hesitating to explore within its framework the sensuous pleasures appropriate to the form.

A. P.

Eugene Goossens

An all too brief visit to London was paid by Eugene Goossens, now the conductor of the Sydney Symphony Orchestra and the director of the New South Wales Conservatorium of Music. In two concerts with the Royal Philharmonic Orchestra at the Royal Festival Hall he did more to enlarge and stimulate our musical knowledge than do many other visitors in half-a-dozen spread-out appearances. Not that his first concert, on 27 February, can be called an example of good programme-making: Saint-Saëns's third symphony and Stravinsky's 'Symphony in Three Movements' are an oddly-assorted pair, and it came as no surprise that (even with Elgar's 'Introduction and Allegro' thrown in as bait) they left the hall more than half empty. The performance of Elgar was somewhat overcharged dynamically, as though Mr. Goossens felt that it would never pull through if left to its natural strength; but in Stravinsky the conductor showed his most admirable qualities, piloting the orchestra with skilful ease through the long-range designs which underlie the spiky rhythmic surface of the music. To revive the Saint-Saëns symphony was a questionable benefit: this piece of sprawling Victorian Gothic à la française has a certain horrid fascination, but will hardly appeal to modern taste in any other way. It seems fatally marred by its sectional construction, its apparent false-naivety (Bruckner gets away with that sort of thing better), and its too obvious reminders, complete with organ, of cheap stained glass. This, alas, from the sublimely impudent composer of the 'Carnival of Animals'! Let us remember the work, however, with kindly curiosity, as perhaps the only symphony with a part for one piano, four hands.

Mr. Goossens's most interesting item came in his second concert, on 2 March. This was Hindemith's fearsomely-titled 'Symphonische Metamorphosen on Themes of Carl Maria von Weber' (1945), which has rarely been heard in London. It is an appealing, almost endearing work, in which the composer speaks with his usual directness but with a swift and almost a light touch which comes as a surprise. Indeed the music runs over the border into vulgarity (an exhilarating vulgarity, it must be admitted) in the mock-Chinese 'Turandot Scherzo' which forms the second of the four short movements. The work might well be taken into the regular repertory, for there are few of Hindemith's

compositions which can be recommended so confidently to the non-expert listener. The counterpoint never becomes oppressive, and a long florid flute solo in the third movement is one of several examples of delightful orchestral virtuosity. Apart from the 'Turandot' clue, the score does not say where exactly in Weber's work Hindemith found his themes, and the programme-annotator was similarly evasive. With less excuse the same annotator failed to give the date of the Saint-Saëns symphony in the first concert (1886) and of Goossens's own Concertino for Double String Orchestra (1930) which opened this second concert.

The performance of this concertino was distinctly rough ; and throughout the concert, indeed, the level of the orchestral playing never rose to what one esteems as R.P.O. standard. The conductor was none the less enabled to give an interpretation of Brahms's third symphony that was sympathetic and effective, except when once or twice he retarded the pace until the music seemed in danger of losing its impetus. Mr. Goossens's own piece, recalling now the 'folky' school and now John Ireland, is pleasantly varied without achieving distinction. Mozart's horn concerto no. 2 (K.417), brought Dennis Brain from his seat in the orchestra to give his usual, wonderfully accomplished account of the solo. Mr. Brain must feel, however, as with several other solo works for his instrument, that the intrinsic musical interest is here secondary to the technical virtuosity required : he might well commission a work to challenge his interpretative as well as his technical skill.

Henry Wood Birthday 'Prom'

A Promenade Concert at the Albert Hall, organized by the Henry Wood Concert Society, marked the eighty-second anniversary of Sir Henry's birth on 3 March. Sir Malcolm Sargent was the conductor, and British music was represented by Elgar's Enigma Variations. The London Symphony Orchestra began the evening with an indifferent performance of Beethoven's eighth symphony. John Heddle Nash, baritone son of the distinguished tenor, then made his first public appearance in London, singing 'Deh vieni alla finestra' from 'Don Giovanni' and 'Non più andrai' from 'The Marriage of Figaro'. He sang with good tone, intelligent phrasing, and commendable enunciation, and with a pleasing personality besides : this was a promising start indeed. Sir Malcolm gave the arias his usual sympathetic accompaniment. (A harp was used in 'Deh vieni' : does no L.S.O. violinist fancy himself on the mandolin ?) Szigeti, too rare a visitor, then offered not only Brahms's violin concerto, but also Bartók's 'Portrait no. 1'. He did not always manifest his former

fullness of tone, but this was a master's performance nevertheless. With hardly any other soloist does the violin enter the second movement of the Brahms concerto with such heavenly calm ; and Szigeti makes the Hungarian lilt of the finale sound entirely natural instead of like a carefully calculated rhythmic displacement. The Bartók piece, though dating from 1905, is almost new to London. It proceeds in a mellow, rhapsodical vein, more suggestive of a Hungarian Delius than of the bold and disruptive style of Bartók's maturity. It has a rare, serene beauty, and gratitude is due to Szigeti both for introducing it and for playing it with such evident sympathy.

George Stratton, Campoli, and the L.S.O.

For more than a year George Stratton has been described not only as the leader of the London Symphony Orchestra but as its 'associate conductor'. His conducting at the Royal Festival Hall on 24 February well justified the appointment. This was a conscientious capable performance, neither lapsing into routine nor distorted by an excess of 'interpretation'. There was, however, perhaps a slight lack of control in the climaxes of Berlioz's 'Beatrice and Benedict' overture. Mr. Stratton achieved a notable co-ordination of pace and ideas with Campoli in Elgar's violin concerto, and this contributed to a notable performance. With Sammons now in retirement, it may be doubted whether any other British player today could equal Campoli's playing of this work, in which the technical difficulties were not only mastered, but were thrust into the background to bring out the inner message of the music itself. A few passing uncertainties, curiously not in the most arduous passages, may be readily forgiven. If Campoli has felt handicapped by having made his reputation first in lighter music, he need do so no longer. After the interval, and before the concert ended with Dvořák's fourth symphony, the strings of the orchestra gave the first performance in London of Adrian Cruft's 'Interlude' (1951). A programme-note by the composer offered no enlightenment on the curious title, but explained that the work was written for the fiftieth birthday of Edmund Rubbra, Cruft's teacher, and contains quotations from Rubbra's music to Clifford Bax's play 'The Buddha'. The work is a single slow movement, pleasant and reposeful ; attempting perhaps less than the three-movement Partita recently heard, it nevertheless gives a markedly greater satisfaction in its flow and form. The composer, however, might well emancipate himself from allusions to Rubbra, conscious and otherwise.

A. J.

Music in the Provinces

Aberdeen—Aberdeen University Orchestra (Willan Swainson) on 10 February, Brahms's Symphony no. 4, Schumann cello concerto (Joan Dickson).

Belfast—City of Belfast Orchestra (Denis Mulgan) concerts on 11 January; 24 January, Dr. Havelock Nelson's Sinfonietta conducted by the composer; 21 February, Vaughan Williams's fifth symphony, Belfast Philharmonic Society in Haydn's 'The Seasons' on 15 February.

Birmingham—Birmingham University Musical Society on 25 January, a lunch-hour concert: first performance of Peter Wishart's violin concerto and Stravinsky's Mass conducted by Wishart. Birmingham Choral Union on 30 January under Denis Crosby with the Albert Webb Orchestra in Dvořák's 'Stabat Mater'. 20 February, concert of choral and orchestral works by Ruth Gipps with the C.B.S.O. Listeners' Club Ladies' Choir, the Saltley College Choral Society and the new Midland Orchestra.

Bournemouth—Bournemouth Municipal Orchestra (Charles Groves) on 15 February, Harty's 'With the

wild geese' and Moussorgsky's 'Pictures from an Exhibition'; 22 February, Alan Rawsthorne's Fantasy-overture 'Cortèges'.

Bristol—Bristol Philharmonic Society on 8 February: Arnold Bax's Te Deum, the Magnificat from Byrd's Great Service. Clifford Harker conducted in place of Arnold Barter, the Society's conductor, who was ill. Bristol Choral Society (Samuel Underwood) on 16 February: Vaughan Williams's 'A Sea Symphony'. Final concert of the University of Bristol Chamber Concerts on 21 February: Hirsch String Quartet in Mozart, Beethoven, and Milhaud's fourth quartet.

Cambridge—Cambridge Philharmonic Society on 7 February: Haydn's 'The Seasons', conducted by Raymond Leppard.

Derby—Inaugural concert of the Derby Bartók Society on 22 February: Bartók's 44 Duets for two violins (Brien Stait, John Sanders).

Dewsbury—Yorkshire Symphony Orchestra on 23 January: Walton's Façade and Rimsky-Korsakov's 'Scheherazade' Suite. Maurice Miles conducted.

Glasgow—Combined B.B.C. Scottish and Scottish National Orchestras on 24 February; Bloch's 'Israel' Symphony under Ian Whyte.

Huddersfield—Huddersfield Philharmonic concert on 2 February conducted by William Rees. Yorkshire Symphony Orchestra's Industrial Concert on 20 February under Maurice Miles. The Glee and Madrigal Society on 26 February.

Leamington Spa—Warwickshire Orchestral Society (Harold Dexter) on 26 February: clarinet concertos by Stamitz (Frederick Thurston) and Finzi, Vaughan Williams's Concerto Grosso.

Leeds—Leeds Choral Society (Norman Trafford) on 5 March in Purcell's 'King Arthur' and Part 3 of 'The Messiah'.

Liverpool—Liverpool Philharmonic Orchestra and Choir on 1 March in Honegger's 'King David' conducted by Sargent.

Manchester—Manchester Chamber Concerts Society on 21 January: Vegh Quartet in Smetana, Bartók and Brahms. Manchester String Orchestra (Clarice Dunnington) on 5 February in Bach, Handel, Elgar and Sibelius. Turner Chamber Concert on 11 February: Dvořák's String Sextet, Beethoven's String Quintet, and Moeran's Fantasy Quartet for oboe and strings.

Norwich—Norwich Philharmonic Society's concert on 17 January under Dr. Heathcote Statham: Delius's 'Idyll', Vaughan Williams's 'A Sea Symphony'. Norfolk and Norwich Amateur Operatic Society associated with the Norfolk and Norwich Music Club in a production of Bach's 'Coffee' Cantata and Mozart's 'Bastien and Bastienne' on 22 February, conducted by Mr. Twemlow.

Oxford—The Oxford Ladies' Musical Society's concert on 3 February: MacGibbon Quartet in Elizabeth Maconchy's quartet no. 6, Haydn and Dvořák. Oxford Bach Choir on 10 February in Brahms's Requiem.

Plymouth—Plymouth Madrigal Choir in conjunction with Plymouth Orchestral Society on 23 January in a programme of works by Dr. Harold C. Lake, president of the Plymouth Madrigal Society.

Sheffield—Sheffield Philharmonic Society's concert on 18 January conducted by Schmidt-Isserstedt. Parr Chamber Concerts: 2 February—Mozart trio no. 8 in G (K 564), Allegro in D for bassoon and piano by Hayward A. Scott; 1 March—First movement from Brent-Smith's violin sonata in G, Sonata in C for bassoon and piano by Willy Hess, a Haydn wind quintet.

Sidmouth—Sidmouth Choral and Orchestral Society's concert on 21 February: 'Acis and Galatea' conducted by Clifford Brown and Reginald Redman's 'From the West Country' conducted by the composer.

Stoke-on-Trent—The City Choral Society conducted by Harold Gray with the C.B.S.O. gave a performance on 26 February of Julius Harrison's Mass in C.

Stratford-on-Avon—Stratford-on-Avon Choral Society (John Cook), a recital in the parish church on 7 February. Programme included works by Gibbons, Byrd, Vaughan Williams, Anthony Hopkins.

Worcester—Worcester Festival Choral Society and the C.B.S.O. under David Willcocks in Brahms's Requiem during February.

THE AMATEURS' EXCHANGE

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Amateur pianist, experienced accompanist, wishes to meet vocalist, instrumentalist or choral society.—R. F., 37 Penrose Street, Liverpool 5.

Flute, violin and piano players wish to meet cellist for practice of sonatas, etc.—E. DICKER, 11 Purberry Shot, Ewell, Surrey.

Good cello player required to join piano trio and piano quintet for weekly practice in S.E. London.—A. I., c/o Musical Times.

Competent violinist required to complete string quartet of good amateur standard, practising regularly in Ilford-Romford districts. Single male under 25 preferred.—D. F. P., c/o Musical Times.

Pianist wishes to meet cellist and violinist for practice of trios.—Miss M. LINES, 31 St. Andrews Road, N.W.11.

Lady pianist wishes to meet advanced instrumentalists to form quartet. Classical and light music.—V. A., c/o Musical Times.

Existing trio requires another pianist; also strings and wood-wind to enlarge scope. Good class music; Willesden Green district.—S. V., c/o Musical Times. Singer seeks piano accompanist for practice, preferably in Croydon, Streatham district.—40 Melrose Avenue, S.W.16. (POLlards 5820.)

Advanced violin student wishes to join good, regular quartet, preferably as second violin.—Miss J. SIMPSON, 9 Woodlands Gardens, N.10 (TUDor 7496).

Amateur soprano wishes to meet lady piano accompanist living near Plaistow E.13, for evening practice and festivals. Good piano.—VIVIAN, c/o Musical Times.

OBITUARY

We regret to record the following deaths:

FELIX SALMOND, English cellist, on 20 February in New York aged sixty-three. He gave the first performance of Elgar's cello concerto at Queen's Hall on 27 October 1919. He went to America in 1922, first to the Curtis Institute in Philadelphia and then to the Master Institute of United Arts in New York where he took charge of the chamber music. At the time of his death he was professor of cello and chamber music at the Juillard School of Music. Salmond made his debut in London in 1909, and became one of the Chamber-Music Players with Albert Sammons, Lionel Tertis and William Murdoch. He visited London in 1947 and at a recital which he gave with Franz Osborn he played all five of Beethoven's cello sonatas.

GERALD HUGH HATCHMAN, on 30 January, aged fifty-seven. He joined the staff of the Performing Right Society in 1922 and became its Secretary in 1929. From then on he took an ever-increasing part in its direction and management and in 1935 was appointed Assistant General Manager. At the end of 1951 he was appointed General Manager on the retirement of Mr. C. F. James. His linguistic ability was considerable and it was natural that the Society should select him to represent it at the International Confederation of Societies of Authors and Composers. A correspondent writing of his integrity refers to his 'striking uprightness and generosity of mind' and goes on: 'He was in very truth a good man . . . and he will be sadly missed by all who knew him'.

WILLIAM POOLE RIVERS, on 19 January, aged eighty-eight. He was a member of Novello's staff from October 1883 until March 1936. Mr. Rivers was one of a male voice quartet called the 'Alexandra Part Singers' and

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was co-founder of the Harmony Glee Singers, who are still in action, and remained their president until his death. He sang at the coronations of Edward VII and George V. On his retirement he took an active part in local musical activities.

SYDNEY H. SMITH, on 4 February, aged eighty-four, at Harrow. From the age of eight until his last illness he had been a chorister in Harrow Parish Church Choir.

GIACOMO RIMINI, the operatic baritone, in March, aged sixty-three.

RAYMOND RAYNER, in London, on 5 March, aged thirty-six. He was secretary to the Guildhall School of Music.

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